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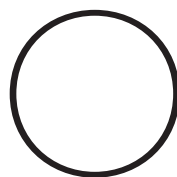
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EDITOR'S LETTER



Elizabeth Roberts, Editor
elizabethr@thegmcgroup.com



One of the great joys of my life, and I'm sure this is the case for many of you too, is going to photographic exhibitions. To spend time looking, enjoying, really seeing beautiful prints framed and displayed on the wall. It's a time for engaging fully with the photographer and discovering what it is that they are saying, what they want to reveal to the viewer. It's an exceptional experience.

And that's why I love the fact that here at *Black+White* we run one of the few competitions that ask the shortlisted candidates to submit prints. The Black+White Photographer of the Year 2015 has just launched and it's a time that generates real excitement in the office. Looking at pictures on a screen is one experience – and a good one at that – but when the shortlisted prints arrive that's

something else. We have a tactile engagement – we can pick them up for closer scrutiny, take them to the window to see them in daylight, feel the quality of the paper and smell the ink. It's special.

This is what we proudly present to the judges. This is the ultimate in photography, the finished print. And, in an era of throwaway and disposable imagery, isn't that something to be proud of?

I don't think I'll ever stop loving photographic prints, however many viewing devices are invented, exciting though they may be. I have prints on my walls that I will never part with, done by some of the photographers I most admire, but more than that – they have come to mean something to me and have become part of my life, and who I am.

I don't think we should let printing go, I think we should develop the skills and give it the time that is needed to learn how to do it well.

facebook.com/blackandwhitephotog follow us on Twitter @BWPMag

PINBOARD



© David Hixon

OUTLET

David Hixon's exquisite image *Outlet* was taken near his home at Goodrington Beach, Devon. Combining his artistic eye with a long exposure and two lens filters, David has captured a mesmerising monochrome seascape. He used a Nisi 100 ND filter and a Kood 09 Gradient filter on his Canon 5D MkII.

picture.devon.co.uk



© Roj Whitelock

SHOOTING THE URBAN LANDSCAPE

Known on B+W's Twitter feed for posting his creative urban street shots, Roj Whitelock's picture *Run* is a strong addition to his portfolio. With a dynamic composition that helps to draw us into the photograph, Roj used an Olympus OM-D EM-1 camera and a Zuiko Pro 12-40mm lens. This picture was taken one evening this summer in Norwich.

Follow Roj on Twitter: @rojwhitelock



© Andy Davidson

SELF-PORTRAIT

As photographers we normally stay behind the lens, keeping our faces out of shot and letting the way we see the world reveal a part of us instead. Andy Davidson's intriguing image shows how it's just as important to experiment with taking self-portraits. Turning the camera around makes us consider how we choose to represent ourselves.

See more of Andy's work here:
flickr.com/photos/dan_gleebitz



© Steve Unsworth

A PHOTOGRAPH WE LOVE

Having his Leica M6 camera close to hand at Germany's Sinsheim Auto & Technik Museum recently, Steve Unsworth took this photograph of motorcycles. Using the silhouette look to full effect, Steve's image works perfectly in black & white.

Follow Steve on Twitter: @stunsworth

ISSUE 180 SEPTEMBER 2015

© Elke Vogelsang



COVER IMAGE

This month's cover is by Elke Vogelsang. See more of her work at elkevogelsang.com.

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**FOR FULL
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TURN TO
PAGE 54.**

**NEXT MONTH'S
ISSUE IS OUT ON
3 SEPTEMBER**

© Lisa Krantz



© Brett Killington



© Daido Moriyama



© Tim Clinch



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NEWS

NEWSROOM

News from the black & white world. Edited by Mark Bentley. markbe@thegmcgroup.com

© National Media Museum, Bradford

HIGH CONTRAST

Black & white photographer Matt Black has been made a Magnum Nominee at the prestigious photo agency. Black, who grew up in California, explores themes of migration, farming and poverty in his work and was named Time Magazine Instagram Photographer of the Year in 2014.

► mattblack.com

A day of photography talks is in store at the University of Warwick on 20 September. The event, organised by the Royal Photographic Society, features Joe Cornish, Photoshop artist Steve Caplin and *B+W* contributor Eddie Ephraums. Visitors can also hear talks on colour management, mono and colour printing, Lightroom and Photoshop.

► rps.org/DIEexpo

Saturday Night at the Movies is the theme for this year's Student Photographer of the Year. The Harman/Ilford competition invites photography students to submit images that inspire them of a scene from a film. Deadline: 31 January 2016.

► harmantechnology.com/studentcomp2015

The best in contemporary photojournalism goes on display at Perpignan in France from 29 August to 13 September. The 27th Festival of International Photojournalism features exhibitions by top news photographers plus talks and awards.

► visapourimage.com

More than 140 photography galleries will show work at this year's Paris Photo. The world's largest art fair for photography is at the Grand Palais in Paris from 12 to 15 November.

► parisphoto.com

Canon equipment worth £5,000 is on offer in the annual Lombard manufacturing photography competition. Photographs can cover traditional or high-tech sectors. Deadline: 30 September.

► eef.org.uk/photo



Portrait of Christina, 1913, by Lieutenant Colonel Mervyn O'Gorman, the Royal Photographic Society Collection.

MYSTERY REVEALED

The mystery surrounding the identity of a young woman in a historic photograph has been revealed.

The picture of a girl called Christina is an early colour photograph by Mervyn O'Gorman. Despite its modern look, the photograph was taken in 1913. *B+W* contributor Colin Harding wrote about it in *B+W* 169, saying initially the girl was thought to be O'Gorman's daughter, but research showed he had no children.

The image was used as the promotional picture for *Drawn By Light*, the major exhibition of pictures from the Royal Photographic Society archive curated by Colin that ran recently at the Media Space in London and the National Media

Museum in Bradford. It was spotted by retired technician Stephen Riddle, who contacted Colin to say he had a set of stereoscopic slides by Mervyn O'Gorman.

The slides feature colour autochrome pictures not previously seen by anyone at the museum. Captions refer to Edwyn and Daisy Bevan along with their children Anne and Christina. The pictures were taken at West Lulworth in Dorset and Chelsea Embankment in London.

Colin said, 'It was a genuine thrill to see these images. After all the recent attention Christina had been getting I hoped they would give us sufficient clues to finally confirm her identity. It turns out Christina wasn't O'Gorman's daughter. Indeed, she wasn't a relative – either close or distant.'

Christina Bevan (1897-1981) was the daughter of Edwyn Bevan, a philosopher, writer and lecturer in Hellenistic Studies at King's College London. The family lived at Chelsea Embankment, not far from the O'Gorman's home at Embankment Gardens.

Colin said: 'Whatever the link, both families were clearly on friendly, first name terms. Certainly, the friendship was sufficient for Mervyn to accompany Daisy and her two daughters on a trip to Lulworth Cove in August 1913, where he took portraits of Christina.'



Christina, Daisy and Anne, walking to the beach in West Lulworth – the location of Christina's portrait shots, August 1913. Picture by Mervyn O'Gorman, courtesy of Stephen Riddle.

FUNDING FOR PROJECT

French photographer Claude Iverné has been named winner of the €35,000 HCB Award 2015. The biennial prize is given by Fondation Henri Cartier-Bresson to fund a photo project. Previous winners include Chris Killip, Josef Koudelka and Vanessa Winship.
henricartierbresson.org

© Victoria and Albert Museum, London



Whisper of the Muse by Julia Margaret Cameron, 1865.

IN CELEBRATION

Plans are underway to celebrate the bicentenary of one of the most innovative photographers of the 19th century.

Julia Margaret Cameron was born in 1815 and became a bold and experimental photographer whose portraits helped define the Victorian age.

The V&A in London will celebrate her work with an exhibition, *Julia Margaret Cameron*, featuring more than 100 pictures, including portraits of Alfred Lord Tennyson and Charles Darwin plus some of her most experimental work. The exhibition runs from 28 November to 21 February.

Meanwhile the Science Museum's Media Space hosts *Julia Margaret Cameron: Influence and Intimacy* from 24 September to 28 March. The show features 94 images Cameron compiled for her friend, the astronomer Sir John Herschel, as well as rare pictures and objects.

A series of events will also be held at Cameron's former home, Dimbola Museum and Galleries on the Isle of Wight.

© Christina Broom/Museum of London



Life Guards S. Raper, Sidney Crockett and William H. Beckham, 13 September 1915 by Christina Broom.

PIONEER HONOURED

Pictures by the UK's first female press photographer are on display at the Museum of London Docklands.

Christina Broom became the family breadwinner when her husband was injured in a cricket accident in 1903. She photographed newsworthy events in London and sold them as postcards. By the time of her death in 1939 she had taken around 40,000 pictures.

The exhibition features photographs of suffragettes, First World War soldiers, royal events and sporting occasions, as well as letters, notebooks and a cuttings album. Sharon Ament, director of the Museum of London, said: 'This retrospective gives Broom

the exposure she deserves.'

Soldiers and Suffragettes: The Photography of Christina Broom runs until 1 November.



Christina and Winifred Broom, unknown photographer, c.1915.



© Bhar Dipayan

Families are Living Under the Bridge by Bhar Dipayan.

UNDER THE BRIDGE

This black & white picture by Indian photographer Bhar Dipayan won him the Atkins CIWEM Young Environmental Photographer of the Year 2015. An exhibition of winning pictures from the competition is at Grizedale Forest Visitor Centre in Cumbria until 7 September.



ON THE PHONE

DxO has unveiled a high quality camera that attaches directly to the iPhone. The DxO One features a 20.2Mp sensor and f/1.8 lens. It offers full manual mode and uses the iPhone display as the camera's viewfinder. Price: £499.
dxo.com



PAPERS REPLACED

Permajet has withdrawn its Fibre Based Warmtone and Double Sided Portrait papers. The two papers have been replaced by Fibre Based Gold Silk 315gsm and Double Sided Portfolio 230gsm.
permajet.com



LOMO ART LENS

Lomography has launched a Kickstarter campaign for the New Petzval 58 Bokeh Control Art Lens. The lens has a 58mm focal length and an aperture range of f/1.9 to f/16. It will be available in Canon and Nikon mounts and is expected to be released in December.

lomography.com

OVERLAPPING

Pictures that explore the overlap between photography and the moving image are on display at the Wapping Project Bankside in London until 21 August. Work by Lillian Bassman, Elina Brotherus, Deborah Turbeville and Thomas Zanon-Larcher are on show.

thewappingprojectbankside.com



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THE LAST COSMOLOGY

Kikuji Kawada

▣ **Mack**
 ▣ **Softback, £45**

Best known for his series *The Map* that was featured in the Tate Modern exhibition, *Conflict, Time, Photography*, Kikuji Kawada is an acclaimed Japanese photographer. Born in the Ibaraki Prefecture in 1933, he co-founded the VIVO collective in 1959 and was one of 15 artists selected for New Japanese Photography in the landmark exhibition at MoMA in New York in 1974.

This book, which brings together work shot over a period from 1980 to 2000, reveals the photographer's preoccupation with the cosmos and the human condition. Here we find him looking to the skies, abnormal weather and the end of two significant eras, the Showa Era in Japan and the end of the 20th century. Part of his *Catastrophe Trilogy*, the work, shot entirely in black & white, is a fascinating encounter with a photographer whose remit goes well beyond photography.

Elizabeth Roberts



CHINATOWN 1984

Martin Parr

▣ **Café Royal Books**
 ▣ **Paperback, £7**

Parr's interest in the Chinese photobook is reflected in the recent exhibition, *The Chinese Photobook*, at the Photographers' Gallery, which he co-curated and which was partly drawn from his own collection.

Elizabeth Roberts

With the opening of the V&A's exhibition of Julia Margaret Cameron's work in November, Mack has published this accompanying book by curator of photographs at the museum, Marta Weiss. This year is the bicentenary of Cameron's birth and the 150th anniversary of her first and only exhibition at the V&A in 1865.

A charming reminder of what portraiture can be, the work reveals the talent, originality and adventurous spirit of this early photographer. Her characteristic, slightly out of focus portraits flew in the face of accepted (sharp focus) photographic values – and later became her trademark. As much intent on the commercial side of her work as the artistic – she had 'sons to educate' – her unique style demanded attention.

Today these images are so well known that we tend to forget how special they are – the exhibition and book will be a good reminder.

Elizabeth Roberts

Café Royal Books, founded in 2005, is the brainchild of independent publisher Craig Atkinson who has been producing a book a week for the last few years.

This astonishing achievement lacks nothing in quality or originality of content.

One of his latest books, Martin Parr's *Chinatown 1984*, caught my eye. I find it fascinating to see the early work of a photographer and to discern what led them to their current work.

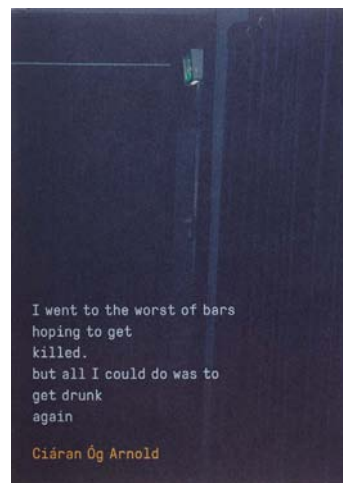
Here, Parr's early black & white work, shot in China when there was just a hint of Westernisation, compares to his later work, shot in 1997 in colour, that reveals a China embracing American culture.



JULIA MARGARET CAMERON: PHOTOGRAPHS TO ELECTRIFY YOU WITH DELIGHT AND STARTLE THE WORLD

Marta Weiss

▣ **Mack**
 ▣ **Softback, £25**



I WENT TO THE WORST OF BARS HOPING TO GET KILLED, BUT ALL I COULD DO WAS TO GET DRUNK AGAIN

Ciáran Óg Arnold

▣ **Mack**
 ▣ **Softback, £20**

This book is only about darkness. From the cover in, it overwhelms, taking us into the run-down bars and clubs of Ballinasloe, a godforsaken town on the easternmost corner of Galway in Ireland. Here photographer Ciáran Óg Arnold follows the men who have lost hope – losers and loners whose only consolation is drink and the hope of oblivion, and the women who exist on their periphery. And yet we don't feel like an onlooker for the book takes us closer, almost as if we were participating in the action. It's not an easy feeling.

Shot largely in grainy black & white, with full bleed pictures, its almost diary-like narrative draws you into the claustrophobic world between its midnight blue covers.

A well deserved winner of the First Book Award 2015.

Elizabeth Roberts

FEATURE

All images © Lisa Krantz

A LIFE APART: THE TOLL OF OBESITY

Award-winning photojournalist **Lisa Krantz** chronicles the life of a morbidly obese man in a way that is compassionate and compelling in equal measure. Donatella Montrone finds out more about a photographer who allows her subjects to tell their own story in their own way.



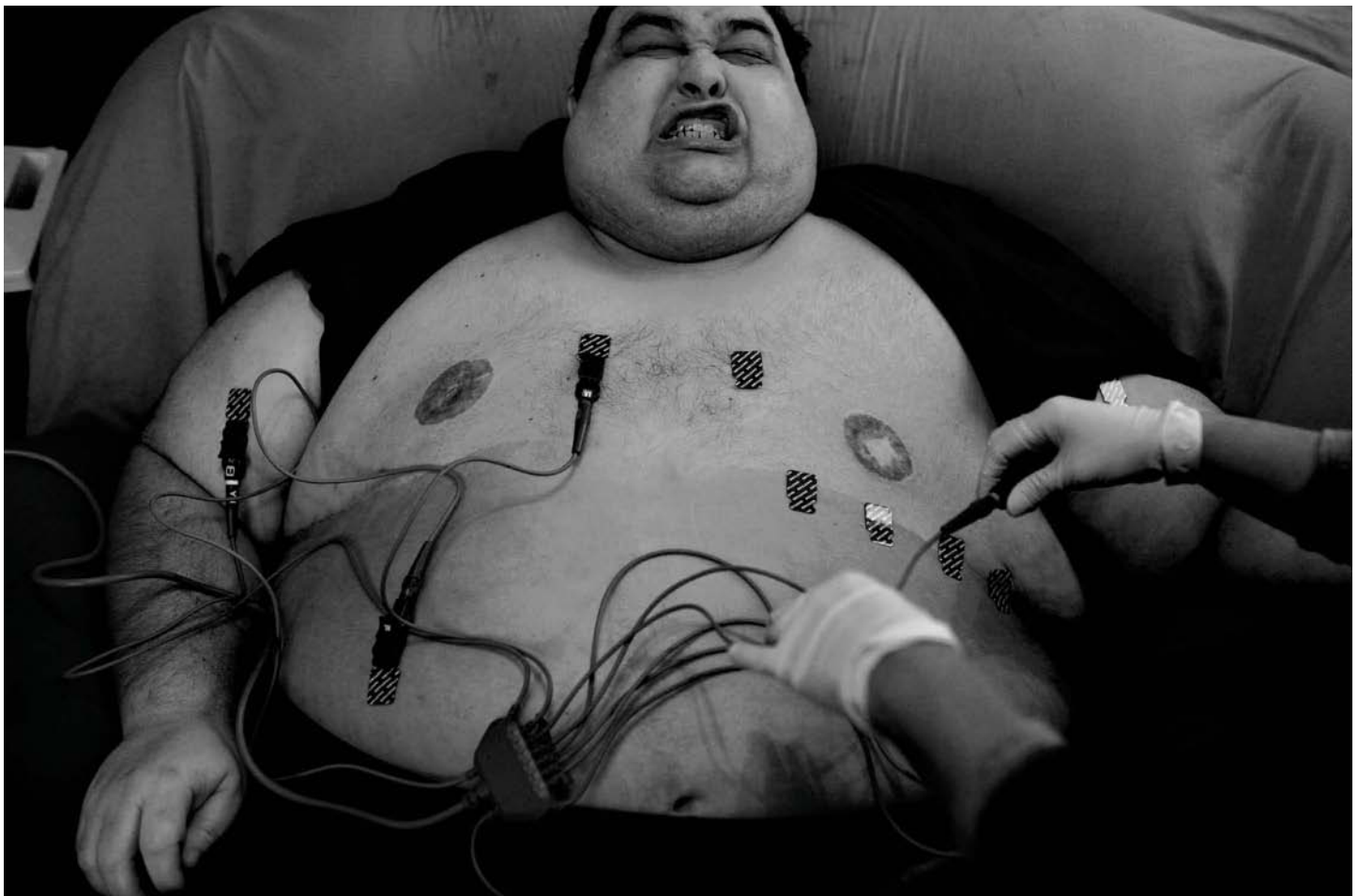
'I'm a knight in shining armour. I just don't have the armour – they don't make it in my size.' These are the words of Hector Garcia, spoken not long before his death in late 2014 from chronic obstructive pulmonary disease, a condition that often afflicts the morbidly obese. It's like drowning, slowly. It's when the lungs can't get the air they need to sustain a body like Hector's, who was some 550lbs when he collapsed on his mother's recliner and died, aged 49.

Photojournalist Lisa Krantz met Hector four years prior to his death. Working as a news photographer at the San Antonio Express-News in Texas, she had been asked to mentor a young student interested in

'Stories are everywhere, explains Krantz, and those living on the fringes of society often lead the most extraordinary lives.'

photography. That young student was Hector's niece; her mum was his sister Rebecca. 'A couple of weeks after talking to me about mentoring her daughter, Rebecca came to me about her brother, Hector, hopeful that the Express-News could do a story on him.'

Krantz, a one-time Pulitzer Prize finalist and the recipient of numerous awards, chronicled Hector's life over a four-year period in *A Life Apart: The Toll of Obesity*, a photo series shortlisted for a Sony World Photography Award in 2015, and a short film of the same title, in which Hector reveals, in his own devastating words, the isolation of a life shackled to an armchair – the life of someone with food addiction, debilitated by obesity. 'I'm a person who relies on second opinions because the first opinion people have of me is that I'm fat and undisciplined. People rarely stick around to get to know me,' said Hector, in Krantz's 12-minute short. >





‘Hector believed that by telling his story he could help people, especially children, change their lives and not follow his path. He wanted people to truly learn from his lifelong struggle with obesity in the hope they might have a better life. His wider family supported him in that mission and didn’t need any convincing when I offered to document his life.’

Krantz, an only child with a close-knit family, grew up in Tallahassee, Florida, listening to her grandmother tell stories of growing up poor in New York. ‘My great-grandparents were immigrants, raising their family in the impoverished neighbourhoods of Brooklyn nearly a century ago. My grandmother, who’s 97 now, would sometimes cry when she shared memories of her family’s financial struggles. It was heartbreaking to me, even as a child, to hear how much they suffered. My father and his cousins tell those same stories. I think I became very aware of the suffering of others because of it. Maybe that’s why I’ve chosen to document other people’s

lives – to tell the stories of their best and worst moments, and everything in between.’

As a child Krantz would shoot photos using a point and shoot camera to record

memories – her friends, her fellow Girl Scouts, her cousins, her Barbie van. ‘It’s funny when I think back, I actually wrote captions in a picture album for the photos of me and my >





< friends at middle school,' she says. 'I didn't think about it as a profession until I got a job in an office sending out graduation photos – the ones taken at Commencement, when the graduate shakes the principal's hand as they receive their diploma. The photographers in that office were travelling around Florida, staying in hotels by the beach and photographing graduations during the day. That sounded much better to me than sitting in an office. So I applied for that job but had to buy a Nikon FM2 (fully manual film camera) to enable me to do it. The company paid for some of it and the rest came out of my wages gradually,' she says.

At the time Krantz was also studying psychology at Florida State University, and now, with a fully manual film camera in her hands, she needed instruction on using it. 'I took the only two photography classes at FSU – both in the fine art programme – and had the classic falling in love with the darkroom experience. About halfway through my junior year I nervously told my father that I wanted to pursue a career in photography. I knew I loved taking pictures, I just had no idea how to make a living doing it. So I finished my psychology degree and applied to Syracuse University's graduate programme in photojournalism, knowing that educational counselling would always be my back-up.'

During her first day at Syracuse, Krantz struck up a conversation with a student who'd had a long career working on newspapers. 'I was in awe that newspaper photographers got paid to do the very thing I loved doing, so I set forth with the goal of becoming a photojournalist – and I've never diverged from that path.'

'Hector believed that by telling his story he could help people, especially children, change their lives and not follow his path.'

Stories are everywhere, explains Krantz, and those living on the fringes of society often lead the most extraordinary lives. It's the unassuming stories that frequently have the greatest impact, she says. 'Often I meet people while on assignment, hear their story and decide I want to tell it on a deeper level. I'm not sure exactly what it is, sometimes I just connect with a person, and other times I want to help raise awareness of a particular issue.'

Early on in her career, Krantz worked hard at keeping an emotional distance from her >











◀ subjects but soon realised it was impossible to sustain. She'd gradually grow fond of them, become concerned for their welfare, and form attachments. 'I realised that those feelings I'd tried hard to keep at a distance were actually important in photographing people, in trying to understand their lives and tell their stories. Trying to hold back those feelings holds back the photography.'

Krantz didn't witness Hector's death on 8 December 2014; she had visited him earlier in the day and not long left, only to return soon after to hear the paramedics say he could not be revived. He'd walked from his chair in his mother's living room to answer the front door – a mere 40 feet – and collapsed, gasping, 'Mamma, I can't breathe.' Those were his last words.

She watched, full of sorrow, as the medical examiners strapped Hector's body on to a gurney and wheeled his corpse out the door. 'The experience was very difficult overall,'

'I realised that those feelings I'd tried hard to keep at a distance were actually important in photographing people, in trying to understand their lives and tell their stories.'

says Krantz. 'I care deeply about Hector and his family, and I felt terrible that his story didn't get published sooner. I wanted him to see the story run, and experience the impact it had. Most of all, we all hoped that by publishing his story his life would be saved, that he'd get the help he needed.'

Hector knew he would die – he knew that pulmonary disease would eventually kill him. 'Not being able to breathe is a whole new level of helplessness,' he said in Krantz's short. 'I would like to go to the

beach. I've forgotten what that looks like.'

Hector's family wanted Krantz to document the funeral – the open casket, the mourners, the deceased Hector – so she did, using a fixed 35mm lens and her Canon 5D Mark III, emotionally vested yet physically unobtrusive. 'I was photographing through tears in the week following his death, when I continued to document his family and the memorial service. It was surreal to be grieving while knowing that I had to continue to work at the same level, that these photos were very important,' she explains of the wake. 'Hector told his own story. I was there with a camera to help him tell it.'

Lisa Krantz's A Life Apart: The Toll of Obesity won the Community Awareness Award at Pictures of the Year International 2015. For more of her work, go to lisakrantz.com.

The compelling 12-minute documentary, A Life Apart: The Toll of Obesity, can be viewed at vimeo.com/115729408

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EF 24-105mm F3.5-5.6 IS STM	£375.00
EF 70-200mm F2.8L IS USM II	£1499.00
EF 70-200mm F4.0L IS USM	£805.00
EF 70-300mm F4.0-5.6 IS USM	£368.00
EF 70-300mm F4.5-5.6L IS USM	£904.00
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IN THE FRAME

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Brought to you
by Leica Camera

LONDON

BEETLES+HUXLEY

To 5 September

Vivian Maier

Selected work by the sensational secret street photographer.

3-5 Swallow Street, W1B

▶ beetlesandhuxley.com

CAMDEN ARTS CENTRE

To 13 September

Hannah Collins

Large unframed photographs – most of which depict objects.

Arkwright Road, NW3

▶ camdenartscentre.org

MEDIA SPACE

To 13 September

Revelations:

Experiments in Photography

Some of the first and rarest examples of scientific photography.

Exhibition Road, London, SW3

▶ sciencemuseum.org.uk

MUSEUM OF LONDON DOCKLANDS

To 1 November

Soldiers and Suffragettes: The Photography of Christina Broom

Pictures by the woman regarded as the first female press photographer.

West India Quay, E14

▶ museumoflondon.org.uk

NATIONAL PORTRAIT GALLERY

To 18 October

Audrey Hepburn:

Portrait of an Icon

Rarely seen pictures and famous photographs of the film star.

St Martin's Place, WC2H

▶ npg.org.uk

NATURAL HISTORY MUSEUM

To 30 August

Wildlife Photographer of the Year

Successful images from this year's competition.

Cromwell Road, SW7

▶ nhm.ac.uk

PHOTOFUSION

To 28 August

NCM Exposed

Work by more than 100 photographers who have participated in Photofusion's New Creative Markets programme.

17A Electric Avenue, SW9

▶ photofusion.org



Part of *Wundergarten der Natur*, 1932

© Estate of Karl Blossfeldt – courtesy of Hayward Touring

KARL BLOSSFELDT: ARTS FORMS IN NATURE

4 July to 13 September

Around 40 photogravures from the photographer's series *Wundergarten der Natur*.

BRISTOL MUSEUM AND ART GALLERY

Queens Road, Bristol ▶ bristolmuseums.org.uk



PHOTOGRAPHERS' GALLERY

To 20 September

Shirley Baker: Women, Children and Loitering Men

First London based exhibition of pioneering work by the late Shirley Baker. Includes colour and B&W images.

To 20 September

We Want More

Exploring photography's role in defining music cultures in the 21st century, includes work by Roger Ballen, Tom Beard and Seamus Murphy.

16-18 Ramillies Street, W1F

▶ thephotographersgallery.org.uk

ROYAL GEOGRAPHICAL SOCIETY

To 5 September

Travel Photographer of the Year

Winning images from the competition.

1 Kensington Gore, SW7

▶ tpoty.com

SCIENCE MUSEUM

22 August to 2 November

Open For Business

The British manufacturing industry captured by Magnum photographers.

Exhibition Road, SW7

▶ sciencemuseum.org.uk

SOMERSET HOUSE

To 24 August

Beneath the Surface

Around 200 rarely displayed images from the V&A's photography collection.

Strand, WC2R

▶ photolondon.org

TATE BRITAIN

To 25 October

Barbara Hepworth:

Sculpture for the Modern World

See photograms and photographs alongside Hepworth's sculptures.

Millbank, SW1P

▶ tate.org.uk

TATE MODERN

To September

Close-up: Identity and the

Photographic Portrait

Work by Lisette Model and Paz Errazuriz.

Bankside, SE1

▶ tate.org.uk

V&A MUSEUM

To 11 October

Captain Linnaeus Tripe:

Photographer of India

and Burma, 1852-1860

Includes images of architecture, monuments and other sights of interest.

Cromwell Road, SW7

▶ vam.ac.uk

WAPPING PROJECT BANKSIDE

To 21 August

Edition VI: Film(ic)

Photographs by Lillian Bassman, Elina Brotherus, Deborah Turbeville and Thomas Zanon-Larcher.

37 Dover Street, W1S

▶ thewappingprojectbankside.com

NORTH

CROMPTON PLACE CREATIVE HUB

29 August to 25 September

Triple Exposure

Three B&W landscape photographers who work in northern England.

42 Crompton Place, Bolton

▶ uthinkpdp.org.uk

GRIZEDALE FOREST

To 6 September

Atkins CIWEM Environmental

Photographer of the Year 2015

Successful photographs and films from this year's competition.

Grizedale Visitor Centre, Ambleside

▶ forestry.gov.uk/grizedale

IKON GALLERY

To 27 September

At Home with Vanley Burke

B&W pictures by Vanley Burke – an influential figure in Black British culture.

1 Oozells Square, Birmingham

▣ ikon-gallery.org

LADY LEVER ART GALLERY

To 27 September

Picturing Venice

Photos of the city by Carlo Ponti.

Port Sunlight, Wirral

▣ liverpoolmuseums.org.uk

LAING ART GALLERY

To 19 September

For Ever Amber: Stories from a Film & Photographic Collection

First major retrospective of the Amber Collective's archives.

New Bridge Street,

Newcastle-upon-Tyne

▣ twmuseums.org.uk/laing-art-gallery

NATIONAL CIVIL WAR CENTRE

To 5 November

The Failing Leviathan: Magnum Photographers and Civil War

Includes some distressing images.

Appleton Gate, Newark

▣ nationalcivilwarcentre.com

SOUTH

BRIGHTON PHOTOGRAPHY

To 27 September

Local by Finn Hopson

Images of South Downs National Park.

52-53 Kings Road Arches, BN1

▣ brightonphotography.com

FARLEY FARM GALLERY

To 20 September

Lee Miller: Motifs in Silverprint

Some of Miller's most celebrated work.

Chiddingfold, East Sussex

▣ farleyfarmhouse.co.uk

WEST

AMERICAN MUSEUM IN BRITAIN

To 1 November

Spirit Hawk Eye: A Celebration of American Native Culture

Recent portraits of Native Americans.

Claverton Manor, Bath

▣ americanmuseum.org

WALES

RICHARD BOOTH'S BOOKSHOP

To 31 August



Marine and child, 1967
© Philip Jones Griffiths/Magnum

A WELSH FOCUS ON WAR AND PEACE



To 12 December

Displaying late documentary photographer Philip Jones Griffiths' most seminal works.

NATIONAL LIBRARY WALES Aberystwyth, Ceredigion ▣ llgc.org.uk



Portrait of the chimney sweep in Eli Green's triangle, Hillfields, Coventry, 1965

© John Blakemore – courtesy of John Blakemore and The Library of Birmingham

IMAGINE HILLFIELDS

8 to 29 August

John Blakemore's B&W portraits are exhibited alongside Jason Scott Tilley's colour work.

THE BOX Fargo Village, Coventry ▣ fargovillage.co.uk

Photographs by Martin Dyde

Medium format B&W landscapes.

44 Lion Street, Hay-on-Wye

▣ the-silver-monochrome.co.uk

SCOTLAND

HAMILTON MUSEUM

To 26 September

What Presence!

The Rock Photography of Harry Papadopoulos

Images of late 1970s musicians.

Chambers Street, Edinburgh

▣ nms.ac.uk

NATIONAL MUSEUM OF SCOTLAND

To 22 November

Photography:

A Victorian Sensation

Traces evolution of photography.

Chambers Street, Edinburgh

▣ nms.ac.uk

PLATFORM

To 30 August

Lisa Boyd, Allan Bovill,
Martin Hunter

Three viewpoints of life in Glasgow.

1000 Westerhouse Road, Glasgow

▣ platform-online.co.uk

NORTHERN IRELAND

BELFAST EXPOSED

To 22 August

Home Instruction Manual

Jan McCullough's conceptual work.

23 Donegall Street, Belfast

▣ belfastexposed.org

OUTSIDE THE FRAME

If you would like an exhibition to be included in our listings, please email Anna Bonita Evans at anna.evans@thegmcgroup.com at least 10 weeks in advance.

AMERICA

1285 AVENUE OF THE AMERICAS ART GALLERY

To 18 September

Photographs

Includes work by Diane Arbus, Sally Mann, Dorothea Lange and Mary Ellen Mark to mark Aperture Foundation's 50th year.
1285 Avenue of the Americas, New York
▶ aperture.org

GEORGE EASTMAN HOUSE

To 6 September

In the Garden

Examples of how photography has been used to record the cultivated landscape.
900 East Avenue, Rochester
▶ eastmanhouse.org

METROPOLITAN MUSEUM OF ART

31 August to 3 January

In and Out of the Studio

Photographic Portraits from West Africa.

24 August to 6 March

The Aftermath of Conflict

Photographer Jo Ractliffe's images of Angola and South Africa.

1000 Fifth Avenue, 82nd Street, New York

▶ metmuseum.org

MUSEUM OF MODERN ART

To 4 October

Art on Camera: Photographs by Shunk-Kender, 1960 to 1971

Selection of works created by duo Harry Shunk and János Kender.

To 4 October

From Bauhaus to Buenos Aires: Grete Stern and Horacio Coppola

Pictures by two leading figures in avant-garde photography.

11 West 53 Street, New York

▶ moma.org

PARRISH ART MUSEUM

To 18 October

Andreas Gursky: Landscapes

Major retrospective.

279 Montauk Highway, New York

▶ parrishart.org

PHILADELPHIA MUSEUM OF ART

22 August to 15 November

Take Two:

Contemporary Photographs

Range of images made since circa 1970.

2600 Benjamin Franklin Parkway

▶ philamuseum.org



Toby Moore, Old House Branch Mine, Eastern Coal Company, Pike Count, Kentucky, 1970
© Builder Levy

AMERICA

APPALACHIA USA

To 13 September

Builder Levy's photographs of the Appalachia coal mining community.

RINGLING MUSEUM OF ART 5401 Bay Shore Road, Florida ▶ ringling.org

RINGLING MUSEUM OF ART

10 July to 13 September

Appalachia USA

Builder Levy's B&W images of the coal mining community of Appalachia.

5401 Bay Shore Road, Florida

▶ ringling.org

SOUTHAMPTON ARTS CENTER

15 August to 7 September

Cuba, Cuba!

65 Years of Photography

More than 100 colour and B&W photographs made from the 1950s to present day by over 20 Cuban photographers.

25 Jobs Lane, Southampton

▶ southamptoncenter.org

THROCKMORTON FINE ART

To 12 September

Mirror Mirror...

Photographs of Mexican painter Frida Kahlo.

145 East 57th Street, New York

▶ throckmorton-nyc.com

AUSTRALIA

AUSTRALIAN CENTRE FOR PHOTOGRAPHY

29 August to 18 October

Fragments

Jungho Jung's abstract B&W photographs of water, snow and ice.

257 Oxford Street, Paddington

▶ acp.org.au

AUSTRIA

ALBERTINA

27 August to 17 January

Black & White

Around 100 monochrome pictures from Albertina's archive.

Albertinaplatz 1, Vienna

▶ albertina.at

CANADA

NATIONAL GALLERY OF CANADA

To 13 September

Luminous and True: The

Photographs of Frederick H. Evans

Selection of seminal British photographer's platinum and photogravure prints.

380 Sussex Drive, Ottawa

▶ gallery.ca

STEPHEN BULGER GALLERY

To 12 September

Canadian Modernism

Group show of innovative works created during the modernist era.

1026 Queen Street West, Toronto

▶ bulgergallery.com

FRANCE

FESTIVAL PHOTO LA GACILLY

To 30 September

With a focus on people and nature, France's largest outdoor photography festival has a significant proportion of B&W works on show at this year's event.

Various locations

▶ festivalphoto-lagacilly.com

FONDATION CARTIER POUR L'ART CONTEMPORAIN

To 15 November

Congo Kitoko

Includes B&W photographs from 1950s to 60s Kinshasa, the largest city of the Democratic Republic of the Congo.

261 Boulevard Raspail, Paris

▶ fondation.cartier.com

JEU DE PAUME

To 27 September

A Photographer's Journey

Selection of Germaine Krull's work, a photographer best known for her pictures associated with the avant-garde movement.

To 31 October

Pierre De Fenoël

Photographer's B&W compelling travel documentary and landscape pictures.

1 Place de la Concorde, Paris
jeudepaume.org

GERMANY

HARDHITTA GALLERY

5 September to 9 October

Arlene Gottfried: Signs of the Times

Around 23 cibachrome and silver gelatine prints are on show.

53 Hohnzollernring, Cologne

hardhittagallery.com

HELMUT NEWTON FOUNDATION

To 15 November

Newton, Horvat, Brodziak

Images by Helmut Newton, Frank Horvat and Szymon Brodziak.

Jebensstrasse 2, Berlin

helmutnewton.com

HOUSE OF PHOTOGRAPHY

To 6 September

The Day Will Come When Man Falls

Includes 50 self-portraits by leading photographers such as Cindy Sherman, Nan Goldin and Lee Friedlander.

1-2 Deichtorstrasse, Hamburg

deichtorhallen.de

JABLONKA GALERIE

To 28 September

Platon: Service

Portraits of men, women and their families who serve their country.

Hahnenstrasse 37, Köln

jablonkagalerie.com

VITRA DESIGN MUSEUM

To 13 September

Making Africa

Major show with works of contemporary African designs, including images by JD Okhai Ojeikere.

Charles-Eames Strasse 2,

Weil am Rhein

design-museum.de

WALTHER COLLECTION

To 10 October

The Order of Things

The development of series and sequences in photography from the 1880s to the present day.

21 Reichenauerstrasse, Neu-Ulm

walthercollection.com

HOLLAND

HUIS MARSEILLE, MUSEUM FOR PHOTOGRAPHY

To 6 September

Life is Strange / Photographic discoveries in Het Leven

Selected images taken during 1906 to 1941 from Dutch magazine Het Leven.

To 6 September

Nostalgia

Otto Snoek's photographs of Ukraine made between 1989 and 1992.

Keizersgracht 401, Amsterdam

huismarseille.nl

NEDERLANDS FOTOMUSEUM

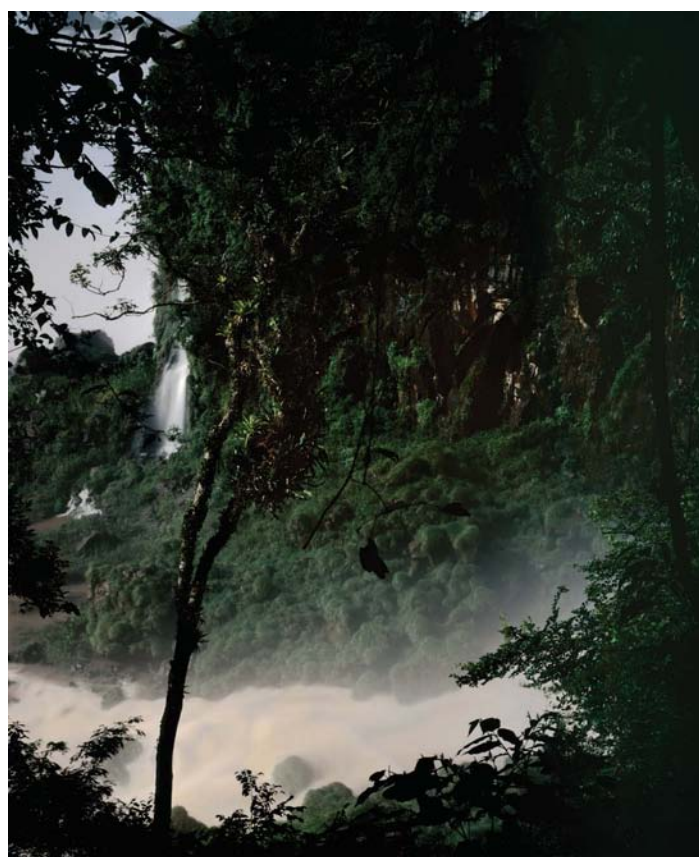
To 31 December 2016

The Darkroom: Extraordinary Stories from the History of Dutch Photography

Exhibition brings more than 185 years of Dutch photography to life.

Willhelminakade 332, Rotterdam

nederlandsfotomuseum.nl



Iguaçu, 2012

© Caio Reisewitz, Courtesy of Galerie van der Mieden, Brussel, Bendana, Pinel, Paris

HOLLAND

CAIO REISEWITZ / FLORESTAS, FAVELAS & FLACATRUAS

To 3 September

Brazilian photographer's large format colour photographs.



HUIS MARSEILLE, MUSEUM FOR PHOTOGRAPHY

Keizersgracht 401, Amsterdam huismarseille.nl



Harlem, New York, 1987

© Eli Reed / Magnum Photos

FRANCE

VISA POUR L'IMAGE

To 3 September

International festival of photojournalism; includes Eli Reed's series *A Long Walk Home*.

VISA POUR L'IMAGE Various locations, Perpignan visapourimage.com



ITALY

GALLERIA CARLA SOZZANI

To 31 October

Fotografia Futurista

Images from the futurism movement.

Corso Como 10, Milan

galleriacarlasozzani.org

VENICE BIENNALE

To 22 November

Includes Poéticas de la Disidencia – a show by Chilean artists Paz Errázuriz, Lotty Rosenfeld and Nelly Richard.

Various locations

labiennale.org

RUSSIA

ERARTA THE MUSEUM AND GALLERIES OF CONTEMPORARY ART

To 13 November

The Rodchenko's Circle:

Stylish People

Images by Russian Alexander

Rodchenko, a leader of the constructivism movement.

29 Vasilevsky Ostrov, St Petersburg

erarta.com

SWEDEN

FOTOGRAFISKA

To 13 September

On this Earth, A Shadow Falls, Across the Ravaged Land

Nick Brandt's powerful B&W series.

Stadsgårdshamnen 22, Stockholm

fotografiska.eu

SWITZERLAND

MUSEUM OF DESIGN

To 18 October

Steve McCurry:

Photographs from the East

Celebrated pictures by the highly acclaimed Magnum photographer.

97 Pfingstweidstrasse, Zurich

museum-gestaltung.ch



NEWS

EXHIBITION OF THE MONTH

Recording how northern England has been affected by de-industrialisation, photographers of **Amber Film and Photography Collective** reveal a precious piece of recent UK history. A new show spotlights Amber's contribution to documentary photography. Anna Bonita Evans reports.

It began in London, 1968, when a small group of Regent Street Polytechnic students decided to form Amber Film and Photography Collective – an artistic cooperative that would give voice to marginalised people largely from northern England. Almost

half a century later Amber is now the longest running and important collective in the UK: its members and contributors include key photographers of the 20th century – such as Chris Killip, Henri Cartier-Bresson and Martine Franck – and its archive holds work that has

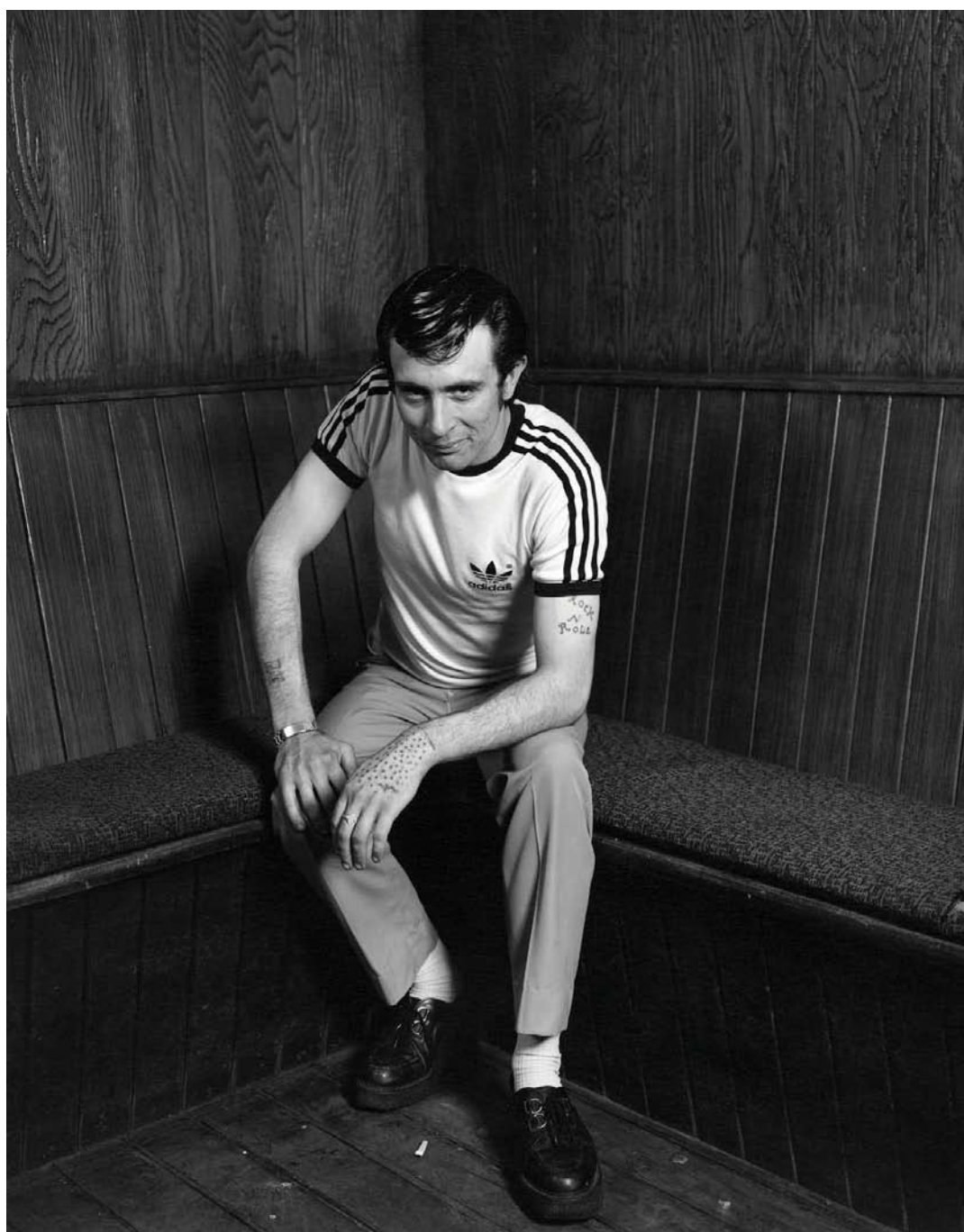
shaped the UK documentary photography genre – like Sirkka-Liisa Konttinen's *Byker* series. For the first time Amber holds a major retrospective at Newcastle's Laing Art Gallery to spotlight cultural, political and economic shifts in north-east England over the past 40 years.

Around 150 original prints and film clips from the collective's archive of 20,000 photographs, 12,000 transparencies and 100 films have been chosen for the exhibition. Curated to highlight as many different bodies of work and photographers as possible, approximately four pictures have been selected to represent a complete series. Short clips of films produced by Amber members, including *Quayside* and *In Fading Light*, are also played in the main room of the exhibition.

Divided into four sections loosely based on different decades, the show begins with Collecting Documents of Working Class Culture (1968 to 1979), leading to Landscapes, Lives and Struggles (1980 to 1991), followed by Bringing it all Back Home (1987 to 1997) and then ending with Elegies and Renewals (1998 to 2010). In a separate room an estimated 60 pictures taken by international (perhaps more well-known) documentary photographers, such as August Sander, Robert Doisneau and Weegee, can be found.

'Set up at a time when UK heavy industries were in decline, Amber dealt with the post-industrial experience on a social level.'

Set up at a time when UK heavy industries were in decline, Amber dealt with the post-industrial experience on a social level. Recognising northern England (once home to the thriving coal, steel and ship industries) was where the political and economical climate was changing most, members of Amber moved from London to Newcastle-



Jungle Portraits, 1980 © Isabella Jedrzejczyk



Youth Unemployment, Elswick, 1981 © Tish Murtha Below **Fishing Industry, 1981 © Nick Hedges**



upon-Tyne in 1969. The pictures selected for this retrospective are largely those taken in the north-east or are images relating to the theme running throughout the exhibition: to tell the stories of those communities on the brink of disintegration.

With an overall aim to collect documents of working class culture, the group also place importance on artistic autonomy and supporting their peers both financially (members pool their income and pay themselves an equal wage) and creatively.

Looking at the images displayed at Laing Art Gallery, the work is not only unified by subject matter but their subtle approach too: rather than outwardly expressing a political position, the photographers seem more interested in depicting ambiguities and asking

the viewers to draw their own conclusions.

Perhaps one of the most celebrated series that grew out of Amber is co-founder Sirkka-Liisa Konttinen's *Byker* series – a 12 year project documenting an inner city community in east Newcastle. With many seeing *Byker* as the spine of Amber's collection, it seems fitting that a selection from the series are the first images viewers see and the 2003 *Byker Revisited* (where Sirkka went back to re-document the site) end the exhibition.

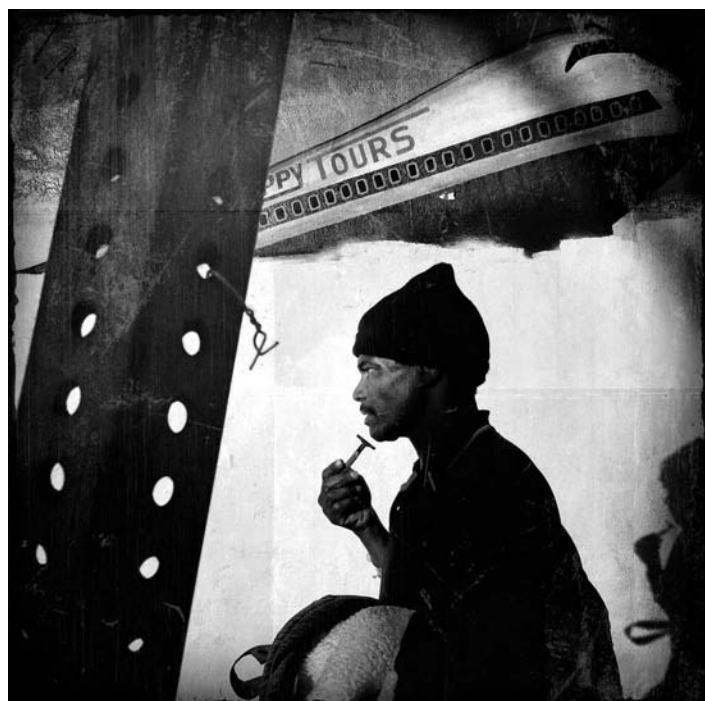
Other photographers' work on display includes Bruce Rae, Chris Steele-Perkins, Simon Norfolk, Peter Fryer and Julian Germain. With each picture narrating Amber's fascinating 45-year story, this major retrospective emphasises how valuable this cooperative is to the UK.

**FOR EVER AMBER: STORIES FROM
A FILM AND PHOTOGRAPHY COLLECTION
runs until 19 September; Laing Art Gallery, New Bridge Street,
Newcastle-upon-Tyne, NE1 8AG; amber-online.com**

AMERICAN CONNECTION

With a classic training in film behind him, **David Ingraham** now approaches photography with just an iPhone – but manages to produce images that invite narrative and imagination. Susan Burnstine reports.

susanburnstine.com



While scanning through Instagram a few years back, I happened upon a Los Angeles based iPhoneographer using the handle @dayzdandconfuzd and was drawn into his rich, moody, surreal black & white imagery. Soon after, I met the man behind the elusive Instagram alias in person, David Ingraham, and have remained an enthusiastic follower of his imagery every since.

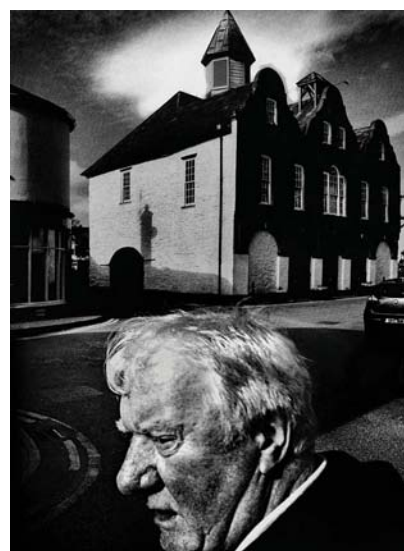
Ingraham crafted a unique style by merging street photography with fine art elements while his use of strong composition, story, symbol and metaphor allows viewers to be drawn into the captivating mystery that guides his visions. Ingraham says, 'I'm very much into the idea of presenting the viewer with a sense or feeling of something – possibly alluding to a certain story – but leaving it up to them to fill in the blanks. I'm not

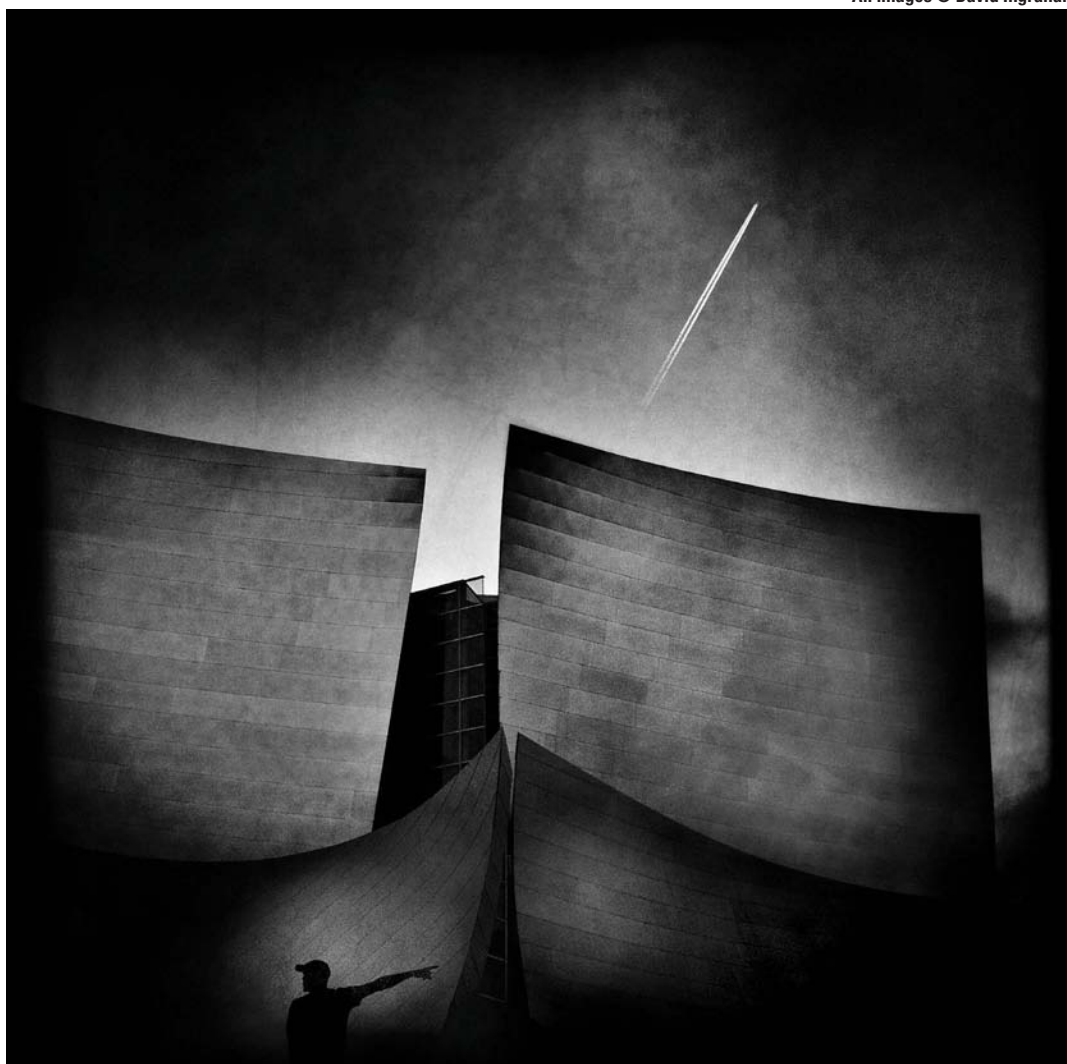
interested in a photojournalistic approach to photography because I don't want to tell a specific story. I embrace ambiguity in art – the unanswered questions and the mystery of that – so specificity kind of bores me; it leaves no room for the imagination.'

Ingraham initially decided

to take the genre of street photography in a different direction to the traditional approach as he was inspired by experimental techniques – while he also enjoyed dabbling with his images in post-processing by altering the mood slightly, playing with selected focus or creating

composites. 'Whatever it takes to create a compelling image. I try not to worry about following any sort of rules; I say save that for photojournalism. So yes, my approach and style walks a blurred line somewhere between the traditional and the contemporary, the real and the surreal.'





When I first viewed Ingraham's work, it became clear to me that he approached creating images much like a trained analogue photographer, despite using apps and an iPhone to make the finished product. Perhaps this is because he's been dabbling in analogue photography since the age of nine and enjoyed documenting his childhood, teens and twenties with a Minolta SLR that he used for nearly 20 years.

Music has always been Ingraham's first love and he has been fortunate to make a living as a professional drummer for the band Young Dubliners for many years. He admits he feels blessed to have been able to make a living as a musician for so long, and loves what he does. 'But it inevitably becomes a job after a while; a great job but a job nonetheless,' he says. Comparatively, he considers

'A purely creative endeavour and even a form of escape.'

photography: 'a purely creative endeavour and even a form of escape'. And so he tries to keep the two worlds separate.

Ingraham's transition from analogue to iPhone was a gradual one. After shooting film and working in the darkroom for years, he began using a digital camera while still scanning film negatives and working on them in Photoshop. He then started dabbling with the iPhone while shooting with plastic cameras. By 2012, the iPhone became his primary camera. He recalls, 'Once I bought my first iPhone and realised that it was the ultimate travel friendly camera, and I had it on me at all times, and that I could do everything I needed with it – shoot, process,

and post online, all from the palm of my hand – that was it for me. I eventually put down all my other cameras and have barely shot with anything else since.'

Although Ingraham owns over 140 photography apps, he only uses about half a dozen of those on a regular basis. His principal app for black & white is Hipstamatic and ProCamera for colour. Snapseed is his primary app for most of his post-processing and he often uses the Image Blender app since it allows him to combine different versions of the same shot to bring out details in one area of an image while darkening another.

Ingraham has been exhibiting his work internationally during the past few years and has recently enjoyed perfecting his printing skills. In addition to teaching workshops, he is currently working on plans for his first monograph.

▣ davidingraham.zenfolio.com

EXHIBITIONS USA

AKRON

ARKRON ART MUSEUM

Until 27 September

Staged

▣ akronartmuseum.org

BRUNSWICK

BOWDOIN COLLEGE

MUSEUM OF ART

Until 27 September

Abelardo Morell: A Mind of Winter

▣ bowdoin.edu

CHICAGO

ART INSTITUTE OF CHICAGO

Until 11 October

David Hartt: Interval

▣ artic.edu

FORT WORTH

AMON CARTER MUSEUM

Until 14 February 2016

Laura Wilson: That Day

▣ cartermuseum.org

NEW YORK CITY

601 ART SPACE

Until 19 September

From The Ruins

Featuring LaToya Ruby Frazier, William Eggleston, Luther Price, Michael Ashkin and more.

▣ 601artspace.org

PITTSBURGH

CARNEGIE MUSEUM OF ART

Until 16 October

Teenie Harris: Cars

▣ cmoa.org

PORTLAND

BLUE SKY GALLERY

Until 31 September

Kent Rogowski: Love=Love

Peter Rock: Spells

▣ blueskygallery.org

TUSCON

CENTER FOR CREATIVE PHOTOGRAPHY

Until 20 September

John Lehr, Lucas Blalock, Owen Klydd: The Pure Products of America Go Crazy.

▣ creativephotography.org

THE KILLING FIELDS

Unable to express his feelings about the horror and tragedy of the First World War in conventional terms, photographer **Brett Killington** set about portraying the landscape in a way that reflects the lived experience. Steve Pill reports.

An anniversary is traditionally a cause for celebration, but when it comes to marking the passage of time since a tragic event, things can be far more complicated. Photographer Brett Killington is five years into a personal project that documents the battlefields and tunnels of World War I, but his initial motivation was a desire to offer an alternative perspective on the conflict. 'I wanted to create a body of work that doesn't sit comfortably with the current lexicon

of centenary images,' he says. 'Too many landscape images have been taken that romanticise the event, which is far from the truth of what took place in these locations.'

The New Zealander's two-part *Project WWI* does no such thing. The *Below Ground* portfolio documents the French tunnels dug during the Great War in muted colours, the graffiti and rusting tin helmets providing a very tangible and humane reminder of the thousands of lives lost. The monochrome *Above Ground* series, meanwhile, offers an altogether more haunting vision. The extra-long pinhole

exposures add a hazy, dream-like quality to these nondescript and overgrown landscapes, while also being suggestive of the fug of artillery fire and tear gas that soldiers might have seen from the trenches. 'Above ground the evidence of this war has all but disappeared. Years of effort have restored farmland and woods. Just documenting this landscape with a conventional camera can never convey what went on. I wanted my images to reflect the landscape that the soldiers experienced and give a sense of the conflict and what they saw from their shell holes.'

'I wanted my images to reflect the landscape that the soldiers experienced and give a sense of the conflict and what they saw from their shell holes.'

Brett's project began during a VW Campervan holiday in France. His wife Joyce came across a brochure that mentioned a tunnel system under the northern French city of Arras that was dug by the New Zealand Engineers Tunnelling Company between 1916 and 1918. Given that the photographer's grandfather had fought at the Battle of the Somme and his great-uncle was also killed during the war, he was inspired to explore this unexpected link to his homeland further.

The New Zealand historian Christopher Pugsley helped Brett gain access to Arras, the first of dozens of trips to sites across France and Belgium. 'Networking has been a major part of this project,' he says. 'There are many books and maps on the subject. It's great to turn up in a city, town or village and just explore.'

The search for battlefields then began in the downtime between tunnel visits. Research trips to local museums also shed light on the conflict and, in two cases, led to forthcoming exhibitions in the Belgian towns of Passchendaele and Messines.

To create the *Above Ground* images, the 51-year-old photographer sets up his pinhole camera in the surrounding woods >











'I don't believe that spirits can appear in photographs but it got me thinking of the landscape that I work in and the atrocities and horrors that were committed there.'

or fields. He uses 5x4 black & white film and exposes each negative for 24 hours at a time – something he calls a Day in a Life period. This patient approach was inspired by an essay on spirit photography that he wrote during his MA in Photographic Studies at the University of Westminster. 'I read about this woman called Ada Deane who took images of parents and falsely placed an image of their sons in uniform in the background during the processing of the prints. I don't believe that spirits can appear in photographs but it got me thinking of the landscape that I work in and the atrocities and horrors that were committed there. This is now part of the make-up of the land and I wanted time to absorb this into my images.'

The one downside of such long exposures is that it seriously limits the number of photographs that Brett can take in a single trip. 'As I only have a few weeks a year to do this I needed a lot of cameras!' he says, with no little understatement. 'My relationship with Ilford Photo was very important to this whole project for, without their support, I could not have afforded to do this.'

The 130-year-old company was keen to support the project, given its own links to the Great War. Nineteen Ilford employees died during their military service, a fact that is commemorated on a plaque at its Cheshire factory today, and so it was decided that they would supply Brett with 19 Harman Titan pinhole cameras for his *Project WW1*.

With four *Above Ground* portfolios now completed and plans to continue until 2019 with a trip to Gallipoli mooted, the Bristol-based photographer is beginning to develop a more instinctive idea of what makes a successful pinhole picture. 'Like all photography it comes down to composition, which is a bit more difficult without a screen to see what your image will look like,' he explains. 'But this is one of the exciting things about the work – I don't know how it's going to look until I process it when I get home. This allows for imperfections, which don't come with the digital image.'

The pursuit of an imperfect finish comes as a complete contrast to the way in which

Brett began his career. Born in Napier in 1964, he trained as a photographer during a five-year stint in the Royal New Zealand Air Force, before starting his own business shooting weddings, commercial projects and, later, advertising work. All of these jobs required a high standard of technical excellence so when Brett moved to England in 1996 he began teaching at Swindon College, where he now leads the diploma course.

Asked what he looks for in a prospective student and Brett admits that it isn't just about a dazzling portfolio. 'I am looking for images that show me that this person sees the world differently from the norm. They must have passion for whatever style of imagery excites them. I do not want to make clones of me – I am looking to help individuals explore the medium in a way that will allow them to develop into the photographer and person they want to be.'

By searching for an alternative perspective on a century-old conflict, this adventurous and experimental photographer is well on his way to heeding his own advice.



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PORTFOLIO

We want to see the very best monochrome work on the pages of *Black+White* – submit your images and if they are published you win £50-£100 worth of goods of your choice from **THE IMAGING WAREHOUSE**. Turn to page 54 for full details.



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LEA'S KIT

📷 Canon Powershot D10







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PAULO MONTEIRO

PAULO'S KIT

■ Olympus OM-4 Ti, Leica R5/R6 ■ Zuiko 35mm f/2.8, 21mm f/2, 50mm f/1.4
■ Leica Emarit-R 35mm, Leica Summilux 50mm ■ Ilford HP5+, Kodak Tri-X

'This series about the Azores, where I live, is an ongoing project. It portrays all that it is real and authentic in the culture of the archipelago, which has existed over the centuries as a bubble about to burst and disappear. While this small community retains its cultural identity, I will be here to document it – a combination of information and aesthetics, photography and anthropology.'





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£2900

Leica have announced three exciting new products. The Leica Monochrom (Typ 246) is the successor to Leica's first black and white only offering and is now based on the advanced M (Typ 240).

The Summilux-M 28mm f/1.4 ASPH completes Leica's fast wide angle prime line up and promises superb sharpness and contrast, especially wide open, and signature Summilux out of focus areas.

Finally the Leica Q (Typ 116). A full-frame 24 megapixel compact camera with a 28mm f/1.7 lens and the highest resolution built in electronic viewfinder currently available. All in all, a serious compact camera worthy of the Leica name.

On the 12th August 2015 The Classic Camera will be hosting a Leica Q demonstration day. Representatives from Leica Camera UK will be in attendance to answer any questions about the product you may have and, of course, there will be a sample Q for you to get your hands on. The demo day will run from 10:30 am until 6pm.

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Leica 50mm f/2.8 Elmarit-M Chrome.....	£599
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Leica 50mm f/2 Summicron (Coll.).....	£599
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Leica IIIf Red Dial.....	£199
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Leica 50mm f/2 Summar.....	£129
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INSPIRATION

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MINDFUL PHOTOGRAPHY

The ancient art of mindfulness has much to offer modern day photographers, says **Tracy Hallett**. By adopting a beginner's mind, trusting our instincts and letting go of our expectations we can stop looking and start seeing.

By remaining open and receptive we notice the play of light on mountain peaks and reflections in pools of water.



When we're in touch with our surroundings we notice connections between seemingly disparate objects.

We humans are a funny lot, from the moment we wake up in the morning

we are in a rush to complete everything on our 'to do' list before our head hits the pillow at night. We pride ourselves on our ability to multitask: texting people while queuing in the supermarket, listening to music while driving, checking social media while eating our lunch. We are constantly doing something, measuring the success of our day by how much we can cram into it. As we tackle each job, a voice shouts inside our head criticising, or occasionally praising, our every move.

As we stand in the supermarket queue we become aware of a rack of chocolate bars nearby. Within seconds, the inner dialogue begins: 'They look nice; I shouldn't have one, but I've had a really tough day. I can't believe what happened in the meeting this morning. That guy's got it in for me. Maybe I should look for another job. If I quit now, how will I pay the bills? I don't want to let everybody down.' And so on.

But what has this got to do with photography? Well, when our mind is preoccupied with thoughts about the past, or concerns about the future, we lose our connection with the present. If we stand before a mountain with our camera cocked and ready to go but our mind is distracted, there is no limit to the one-sided conversation we can have with ourselves. This self-talk can be destructive, and it takes up valuable headspace, space that could be used for more creative thoughts.

So how can we silence this inner critic? Well we can't, not entirely anyway. What we can do is turn the volume down a bit. Let's return to the mountain for a minute. You've been standing there for a while, your feet are getting cold, and your mind is wandering. The diatribe is in full flow, 'This is a waste of

effort. I haven't taken anything decent yet. I need to go home with a few good shots or the day will have been a waste of time.' You get the idea.

When our mind drifts off like this, we are only half awake. We have lost touch with our surroundings: the mountain, the clouds, the play of light on the peak, the joy of just being there, open to what might happen. Our concentration has gone, and any moments of pure observation are virtually impossible.

To bring ourselves back to the present we need to recognise when our inner critic turns up, and roll out the welcome mat for him or her rather than trying to lock the door. If we try to stop the flow of thoughts, they will simply multiply, causing us more trouble and creating even more thoughts. Our mind will go into overdrive: 'Why can't I stop thinking? Surely no one else struggles like this? I must be doing it wrong.' We humans are good at beating ourselves up.

'If we imagine seeing the train for the first time we can see it as an arrangement of shapes, colours, textures, leading to more creative images.'

As soon as we welcome the thoughts in, we can start work. Our first job is to notice any emotions we attach to the thoughts. When we are waiting for the 'right' light, for example, do we feel impatient, happy, bored? Our inner voice is so keen to label every experience as either good or bad, worthy or wasteful, it's hard to stay neutral. Having noticed these emotions, we need to practise letting go of them, without trying to change them or cling to them.

If our feet are cold, for example, we just say to ourselves 'discomfort' and let the feeling pass. If we haven't taken a decent >



If we adopt a beginner's mind we see familiar items, such as these boat sails, as arrangements of lines and shapes.

< picture all day, we just say to ourselves 'disappointment' and let the feeling pass. The aim of the exercise is to acknowledge individual feelings, without wasting any emotional energy on them. Over time, and with regular practice, the number of thoughts and emotions should decrease, which allows creativity and fresh insights to float to the surface.

This moment-to-moment awareness is nothing new; in fact, it's an ancient Buddhist tradition known as mindfulness. According to Jon Kabat-Zinn (an expert in stress reduction, relaxation and meditation) mindfulness relies on seven attitudes: non-judging, patience, a beginner's mind, trust, non-striving, acceptance, and letting go. All of these can be applied to photography.

As we have seen, by acknowledging our thoughts and emotions without judging them we can take a step back and observe the inner critic as he or she talks, leaving more headspace for creativity. This is non-judging. By being kind to ourselves when we are frustrated by our inability to stop the torrent of thoughts and feelings we become steadier and less restless, improving our ability to see. This is patience.

The third attitude, beginner's mind, encourages us to see the world as if for the first time. A child might put a toy train in

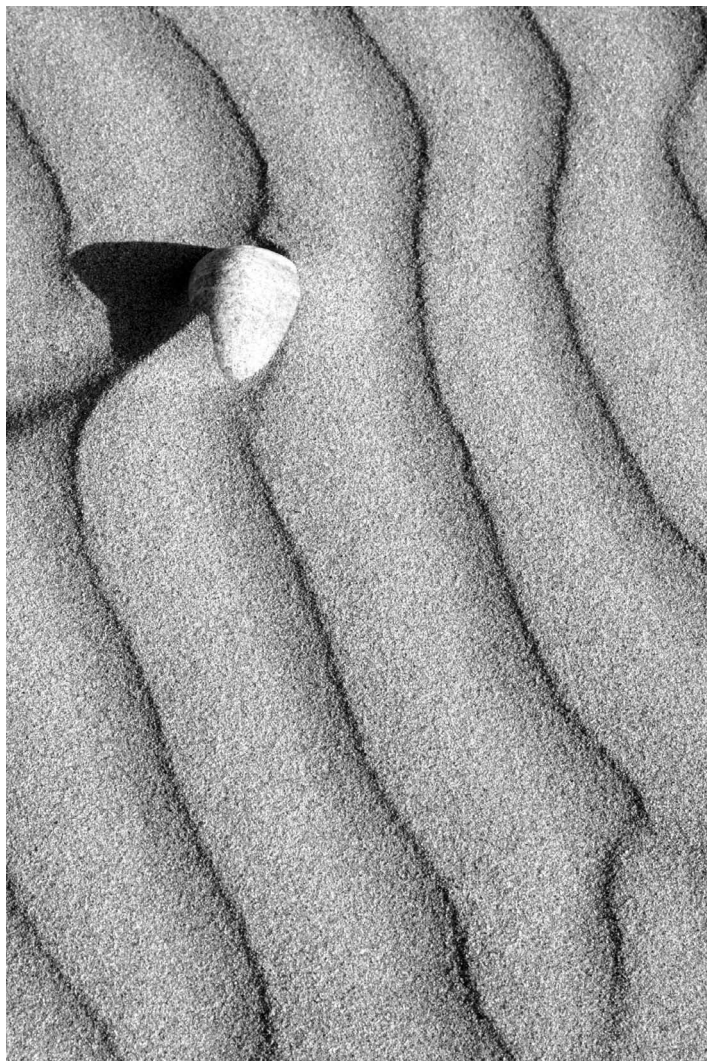
his or her mouth and move it around to explore the texture. As adults we see a train and we think: 'This is a train, it carries people from A to B.' In our mind it has a fixed purpose, and we struggle to think of it in any other way. If we imagine seeing the train for the first time we can see it as an arrangement of shapes, colours, textures, leading to more creative images.

Now we come to the fourth attitude: trust. Sometimes we rely too heavily on outside sources for guidance: we find a photograph we admire in a book and try to recreate it literally;

we take a picture we like, but then notice it doesn't adhere to the rule of thirds, so we delete it. By learning to trust our own instincts we stand a much better chance of developing an artistic style that is unique to us.

Perhaps the hardest attitude to maintain is non-striving. When we begin a task we almost always have an end result in mind: we drive to the supermarket to buy food, we tend the garden to remove the weeds, we visit the mountain to take photographs. We are so used to doing things all the time that we forget what it feels like to switch into being mode. By placing too much emphasis on obtaining the perfect picture we spend most of our time living in the future, when all we really have is the present.

*'If we try to stop the flow of thoughts,
they will simply multiply, causing us more
trouble, and creating even more thoughts.
Our mind will go into overdrive.'*



Breaking some of the 'rules' of composition can lead to subtle images that express our own unique way of seeing the world.



When we live in the present we notice fleeting moments such as the play of light and shadow on leaves.



These boats on the isle of Mull are popular with photographers, but it's important not to rely too heavily on outside sources for inspiration.

'By learning to trust our own instincts we stand a much better chance of developing an artistic style that is unique to us.'

We have touched on the sixth attitude, acceptance, already. When we stand at the foot of the mountain, we have an opportunity to accept what we see exactly as it is, without trying to change it in any way. If we just observe the scene, without getting carried away on a stream of unconscious thoughts, we are fully present, seeing the world clearly, not through a filter of ideas and opinions.

By releasing our grip on thoughts and emotions we can rid them of the power they have over us. This is letting go. Some of the hardest thoughts to release are those that give us pleasure. As we play back a picture we might say to ourselves: 'This is a great photograph, I can't wait to post it on the forum. I might enter that

landscape competition I saw last week.' The minute we drift into a reverie we lose touch with our immediate surroundings, and we damage our ability to see clearly.

Mindfulness is about being fully awake and fully alive. It's about experiencing life moment-by-moment without wishing that things were different. If this new attitude leads to heightened visual awareness, improved concentration and more rewarding photography then so be it; but these should be by-products rather than end goals. By keeping a receptive mind we will naturally stop looking and really start seeing.

Tracy Hallett will be running Mindful Photography workshops in the New Forest this autumn. For more information email flash-of-inspiration@outlook.com



When we are awake and aware we notice small details, such as this peeling bark, with ease and interest.

READER ASSIGNMENT

Little did **Therese Lynch** think when she took these pictures 30 years ago that she would revisit them digitally. The results show how a new approach with a contemporary medium can enhance the work in unexpected ways.



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I took these pictures on the Kinglake Estate in 1985-6. I'd been given a camera for my 21st birthday and, having come from Dublin to London to find a job, was living in a squat on Kinglake Street. On my days off I'd wander the estate with my Olympus OM-10 – but most of the photos were never printed beyond contact sheets. Recently (inspired by an Eddie

Ephraums article) I photographed the negatives and inverted them. Occasionally I found two images that were side by side on the negative strip and they came together to make one more powerful image. I really like how this short narrative reveals more about the place, and at the same time reveals something about what I was thinking when I took the photos.





FACING FACTS

Portraiture is one of the most intimate of genres. But, according to **Thomas Peck**, there are two ways of approaching it – directly face on or discreetly as an observer. Either way, the emotional intensity is compelling.

Have you ever really spent time looking at someone? Given them a good deep, searching, intense look? Even with

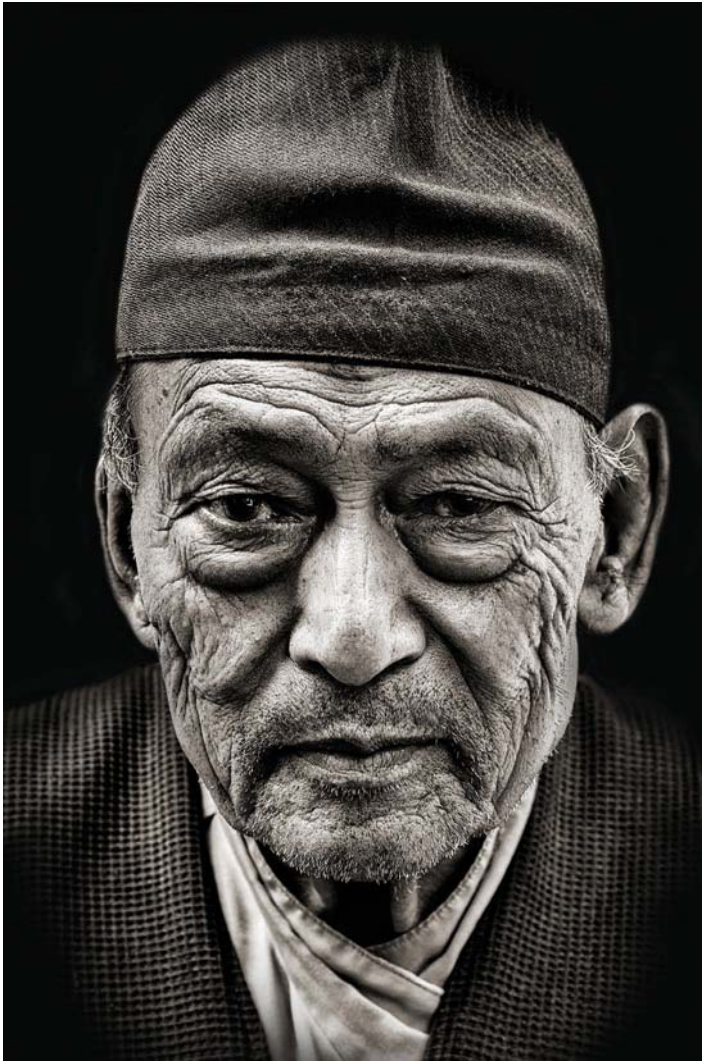
loved ones – let alone strangers – it is rare that we look someone square in the face for a long time. If you hold another person's gaze for more than a fraction of a second it can get quite awkward, both for you and them. We tend to look away.

Looking at portraits means we don't have to look away. It's an important part of their appeal. We are allowed to do something that feels taboo in ordinary life. With a portrait there is no need to feel self-conscious about our curiosity. We can indulge. The person looking back at us doesn't flinch, they hold our gaze. There is no embarrassment. This is portraiture's greatest gift – we can indulge our curiosity.

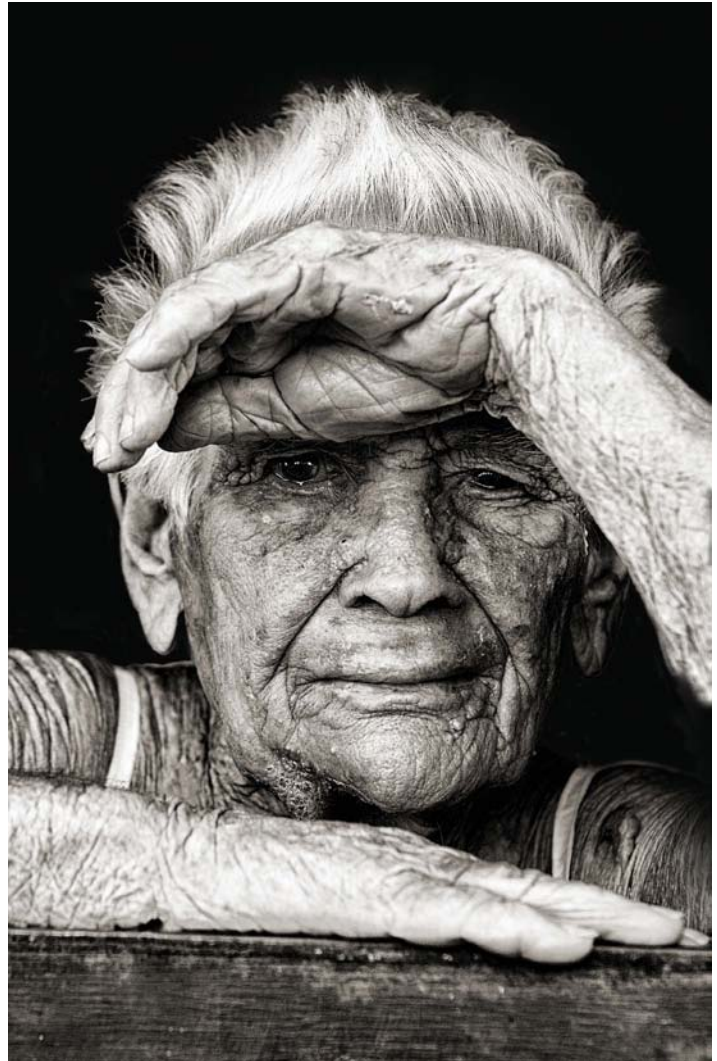
At the risk of over-simplifying what is of course a vast genre, I suggest that there are essentially two types of portraits, each with a slightly different emotional intensity for the viewer. There is the complicit portrait – one where there is eye contact between spectator and sitter. And there is the observed portrait – where the image describes a person, but there is no contact.

The subject, unaware of the photographer, reveals their character and playfulness through their actions.
Photograph by Alain Laboile.





Eye to eye contact – both sitter and photographer are complicit in the portrait. Photograph by Jodi Champagne.



The intensity of contact between viewer and subject might be an illusion, but is nevertheless powerful. Photograph by Jodi Champagne.

*‘Eye to eye contact is undeniably very powerful.
Such portraits tend to grab the spectator’s attention immediately.’*

Eye to eye contact is undeniably very powerful. Such portraits tend to grab the spectator’s attention immediately. There can be a sort of visceral spark when we look into a person’s eyes – perhaps because we do it so rarely. There is a connection between viewer and sitter. This is the basis for the cliché that suggests the eyes are the window into the soul. But what does that actually mean? It implies that when we look into

another person’s eyes we can sense their thoughts, their mood, read their character, that we can in some way know them more closely. There is often a strong sense of empathy – the emotional frisson we get from looking into another’s eyes can be deeply moving. We stare and then we interpret: this is what the sitter was thinking and feeling when the portrait was taken.

But hold on – that is our projection on to the image. We don’t actually know for real what

the sitter was thinking and feeling when the portrait was taken. But, as a viewer of a portrait, we are submitting to one of the tricks of photography. There is a sleight of hand. We are not actually looking at the person, we are looking at a photograph of the person. When the sitter gazed at the camera they were not looking at the viewer. Their contribution was to give their gaze to the photographer. The viewer’s contribution is to bring their curiosity to the image, and thus

to interpret. We look for clues so we can understand: gesture, expression, particularly the look in the eyes. And then we believe we understand (although we can never be absolutely sure). Meaning and interpretation can be slippery things.

Portraits where there is no eye contact have a slightly different feel to them. While they can be just as revealing about character and mood, they don’t have that sense that the image has been >



An intensely held gaze gives the viewer a fictitious feeling of intimacy with the subject.
Photograph by Alain Laboile.

‘Complicity is gone. As a result such an image has a slightly different tone: it is more observational in style – it bears witness.’

◀ voluntarily given by the sitter to the photographer/spectator. In fact, the role of viewer has changed. They are now an onlooker. Often the sitter seems unaware of the fact that they are being photographed. If the sitter is aware, then the lack of eye contact suggests that they are ignoring the camera. Complicity is gone. As a result such an image has a slightly different tone: it is more observational in style – it bears witness.

There is one further element to the observed portrait. Because the subject is not complicit, such images can sometimes go so far as to be voyeuristic, particularly if they portray an unguarded or private moment. This can have a strong impact on the viewer – such portraits often have an important role to play in

reportage. The fact that we are eavesdropping on the unguarded moments of others can arouse strong empathy but also a feeling of guilt at the intrusion. This has often been used to prick the conscience of the viewer.

Clearly both styles describe character; both have a powerful emotional content. From the spectator’s viewpoint, while observed portraits tend to be subtle and non-confrontational, eye to eye contact gives a frisson, a sharpness that comes from looking directly into someone’s eyes as they look back at you.

So, the next time you’re walking down the high street or sitting on the tube and you catch someone’s eye and then look away, you can relax. It’s only natural. Save up your curiosity: when you then look at a portrait you can take your time. Indulge.



The photographer eavesdrops on a child’s imagination and brings it to life for the viewer. Photograph by Alain Laboile.



A carefully observed moment leads to a quiet portrait. Photograph by Alain Laboile.

COMMENT

A MODERN EYE

Photobooks are becoming increasingly popular with both amateur and fine art photographers as a new and tactile way of displaying their work. **Shoair Mavlian**, assistant curator of photography at Tate Modern, discusses the genre.



Untitled from the series Farewell Photography by Daido Moriyama.

In May 2015 Tate Modern hosted Offprint London, an art publishing fair with a focus on photobooks, the first of its kind to be held in London. Offprint was founded in 2010 by Yannick Bouillis to provide a space for independent publishers to sell books alongside Paris Photo, and over the past five years has built a reputation as the 'off' venue running

'This was an exciting opportunity for Tate as photobooks have been an important part of our photography strategy in recent years.'

alongside the fair, and the place to find emerging, self-published, artists' books in a vibrant, enthusiastic environment. This year with the first incarnation of Photo London we decided to invite Offprint to Tate Modern

to take over the Turbine Hall, inviting 150 independent publishers to transform the space into a focus on photobooks for the bank holiday weekend.

This was an exciting opportunity for Tate as

photobooks have been an important part of our photography strategy in recent years. They are central to the way we think about the history of photography and play a fundamental role in how we display work in our collection displays and exhibitions. A key example of this was the show *William Klein + Daido Moriyama* (Tate Modern

2012). A large scale exhibition of two photographers in which the premise was based on the influence of William Klein seminal photobook *Life is Good & Good for You in New York* (1956) and the influence this had on Daido Moriyama who went on to become a pioneer in Japanese avant-garde photography and a prolific photobook maker. During this exhibition we also hosted a photobook making event titled *Printing Show*, a re-staging of the 1974 exhibition *Daido Moriyama Printing Show* where instead of hanging prints on the gallery wall, Moriyama installed a photocopy machine and made individualised photobooks in real time. So although Tate is no stranger to the photobook, Offprint is by far the largest event we have been involved with to date.

Inviting Offprint to London was very important to Tate as London has such a vibrant and growing scene of small independent publishers, perhaps more so than any other city in the world. Also, hosting the event in a public space like the Turbine Hall meant that through the sheer number of visitors to the museum it was a chance to introduce the concept of the photobook to a new audience. To help with this we invited the London based independent publisher Self Publish Be Happy to run a project space and series of events throughout the weekend. The aim of this project space, curated by SPBH founder Bruno Ceschel, was to 'inspire visitors to make books by playing



Untitled from the series *Vertigo*, 2014 by Daisuke Yakota.

with different photographic and printing processes' and throughout the weekend they ran a series of events, workshops and

performances in which visitors could interact with the medium of the photobook.

Events included a live

bookmaking performance by the contemporary Japanese photographers Daisuke Yakota and Hiroshi Takizawa who over >



Untitled from the series *Farewell Photography* by Daido Moriyama.



Untitled from the series *Farewell Photography* by Daido Moriyama.



Untitled from the series Vertigo, 2014 by Daisuke Yakota.

of practice in the craft of photobook making. Many artists are pushing the boundaries of the photobook, such as contemporary photographer Antony Cairns. Born and raised in London, Cairns has been photographing his home town at night since he was a teenager and has published a series of books dedicated to the city at night, LDN, LDN2 LDN3. During Offprint, Cairns launched his newest project LDN E1, an electronic photobook displayed on a hacked Kindle.

During his hour-long demonstration visitors were invited to bring along their disused Kindles to be hacked by Cairns who then uploaded the entire back catalogue of his LDN series to their device. The images can then be viewed on the Kindle and browsed at leisure. Cairns primarily shoots on black & white film and often uses traditional photographic techniques that have been forgotten or discarded, creating a variety of textures and imperfections on the surface of

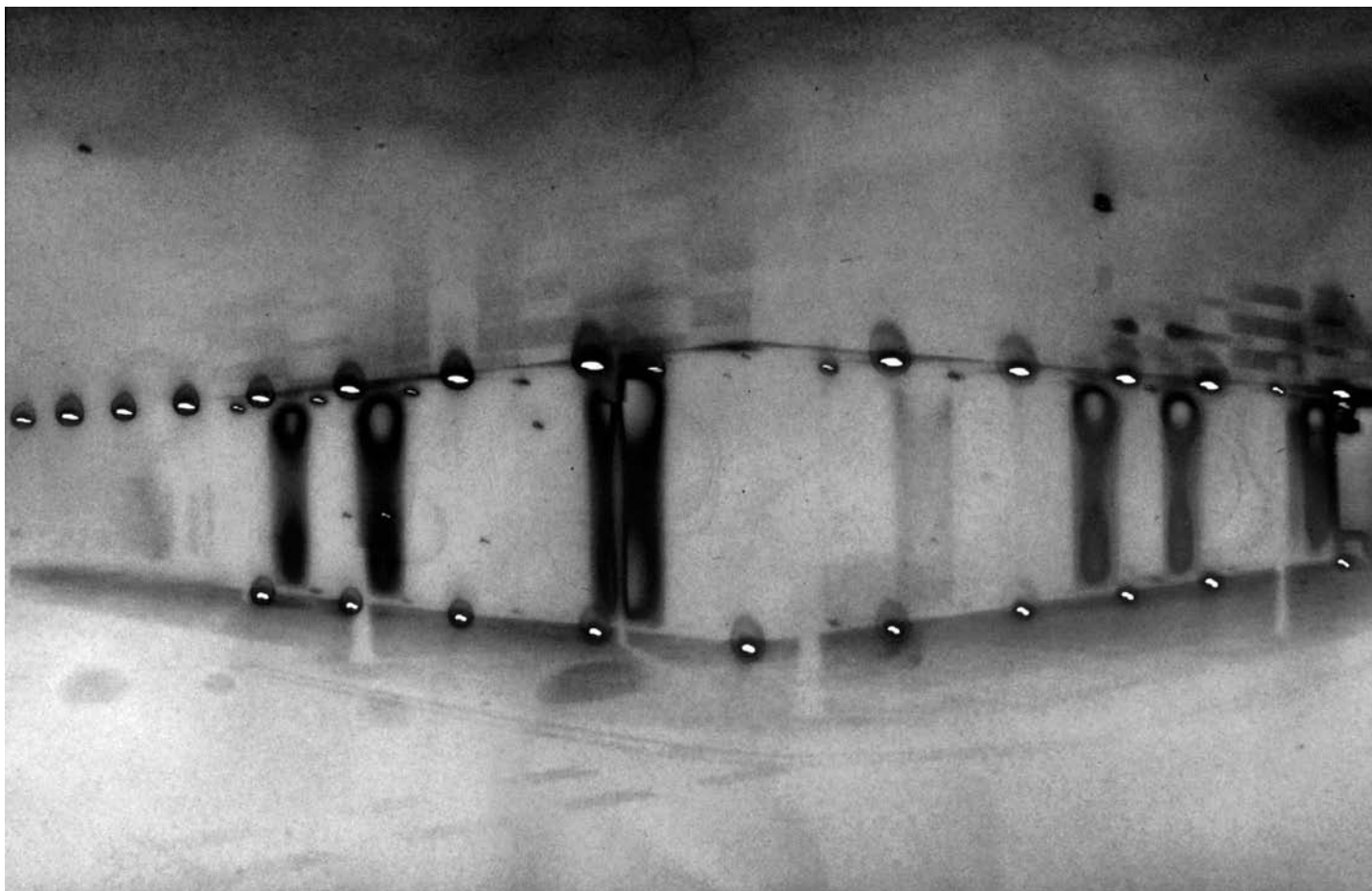
◀ a three-hour period produced 50 photobooks using experimental printing methods such as iron

powder and cement. These live bookmaking performances highlight the way contemporary

artists are experimenting with different mediums and techniques, showing the diversity



Untitled from the series Farewell Photography by Daido Moriyama.



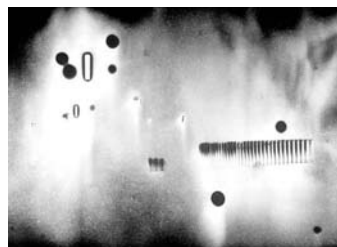
Above **Untitled from the series LDN by Antony Cairns.**

Left **Untitled from the series LDN by Antony Cairns.**

Right **Untitled from the series LDN by Antony Cairns.**

the print. In LDN E1, when the images are scanned to be viewed electronically, it adds another layer of abstraction to the work, an extension of his interests in experimenting with different printing processes. E ink has a very particular visual aesthetic and is a new and experimental way of showing his work.

For me, the exciting thing about an event like Offprint is the range of books on show, from rare vintage Japanese first edition photobooks to small zines made by contemporary photographers on photocopy machines. For curators, photobooks are an important part of the research process and often the first way we see new projects is in book form. The photobook as a portable object is a fantastic way for artists to distribute their work and for the viewer, no matter what you pick up, it's bound to be exciting.



'The exciting thing about an event like Offprint is the range of books on show, from rare vintage Japanese first edition photobooks to small zines made by contemporary photographers on photocopy machines.'

© Corey Bartles Anderson, 2015



The Offprint event in the Turbine Hall at Tate Modern earlier this year.

YOU MIGHT
ALSO LIKE...

At Tate we have several seminal photobooks in our collection, including Yutaka Takanashi's *Toshi-e (Towards the City)* 1974.

Takanashi was a founding member of Japanese avant-garde magazine *Provoke*, which emerged in the late 1960s. When acquiring Takanashi's work we communicated directly with the artist to determine the best way for the photobook to be displayed in the museum. As well as showing the original photobook we also acquired a set of prints and an installation plan designed by the artist so the work can be shown as an installation in its entirety.

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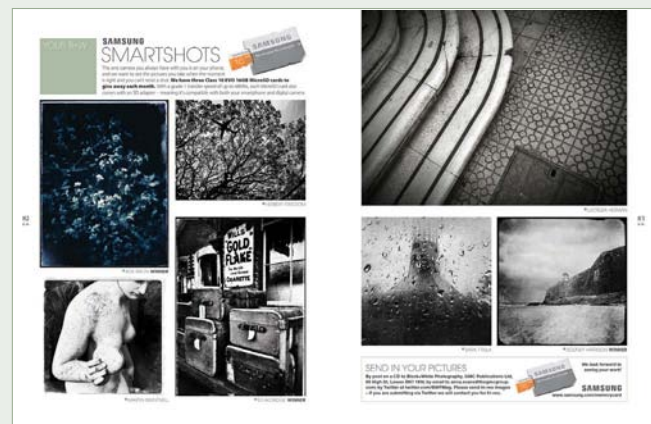
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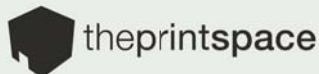
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LAST FRAME



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ALL ABOUT PRINTING

A photograph doesn't – or shouldn't – stop at the taking. It's the post-processing and the printing that brings out its true value. But each step of the way is open to interpretation. **Eddie Ephraums** explains...



I've just begun shooting a personal project that is challenging the way I see, and especially how I print. The subject is a short, verdant stretch of English chalk stream, just down the lane from where my parents live. Age and troubled eyesight now make it hard for them to enjoy this much loved walk. But, their situation has got me thinking: what would it be like to see in a less visually focused – perhaps more 'sensing' – way and how might this be conveyed in a print? What's more, how could I do this in a way they would be able to appreciate?

I've always thought photography should be less visually driven and more focused

THE LOCATION FOR MY CURRENT PHOTO SERIES

Human vision is sharpest at the centre of our field of view, so it seems unnatural to throw that part of a picture out of focus, as here. Photography is often at its best when it doesn't make things obvious, engaging the viewer's imagination. Hopefully this creates a longer lasting, more satisfying, engagement with the pictures we make.

Fuji X-E1 with 35mm f/1.4 lens, 1/600sec, ISO 200

on the connection we have for the subject: the passion and curiosity we feel towards it, and the people we want to share this with. But, how do we express this? How much of it can be done in camera or does it need to be effected in

post-processing? And what can printing add, that displaying the image on a computer screen might not be able to convey?

By chance I looked at one of the chalk stream images blown up to 3x2ft in Lightroom. Suddenly I

stepped into a previously unseen world. I noticed an insect resting on a stem, while the rest of the largely out of focus image took on an even greater sense of mystery and delicacy. Seeing the picture this size made me think about printing larger than ever before and sharing these prints with my parents. Might this enlarged view be a way of bringing something of the outdoor world into the more interior one they now inhabit? As always with photography, there is only one way to find out – try it and see.

I've always thought photography should be less visually driven and more focused on the connection we have for the subject.'

In the traditional darkroom, printing begins with the making of a contact sheet, studying the images with a ›



PRINT IT BIG

Prompted by the thought of what it must be like to have failing eyesight, many of my new chalk stream series will be shot with a 35mm (53mm equivalent) f/1.4 Fuji lens, used wide open. The idea is to throw much of the subject out of focus, as in the print I'm holding here.

Printing large helps accentuate this out of focus effect.

Fuji X-E1 with 35mm f/1.4 lens, 1/200 sec, ISO 200

< loupe and a pair of L-shapes, marking up which images to print and how to crop them, if needs be. This is a useful staging post in the journey towards the finished image, gradually working out how to print it along the way. It is why I like using the Canon Pixma Pro-1 pattern print function, to print an image nine or more times with different brightness and contrast variations on a single sheet. Each version can be studied, to find a single image that looks right, and to use the printed settings to make a full size print, or to combine elements of different prints, to come up with a combination of settings that works best.

Visualisation tools like this help to remove the almost blind fear that many photographers seem to have around printing. The pattern print facility provides informed choices, just like previewing images with different 'creative' software presets in a program like Silver Efex Pro 2. Both are wonderful aids to seeing and, like the extra large chalk stream photos I'm starting to print, they can help bring our unique way of seeing the world into clearer focus. The rest is down to us having a go and, in particular, finding a subject and an audience we love.

CANON PIXMA PRO-1 PATTERN PRINT
Here we can read the brightness and contrast settings for one of nine print variations on this pattern print. Using the Canon driver software, the variation between each print can be altered for a more subtle or pronounced effect. The thing about printing is to work up to the final print in stages, making tests and then full size proofs. This isn't a waste of paper: it's an education.

*Fuji X-E1 with 35mm f/1.4 lens,
1/70sec, ISO 200*

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RAISE YOUR STANDARD

Think you've got every lens you need? If your collection doesn't include a 50mm prime then the answer's almost certainly no! **Lee Frost** offers a bunch of good reasons why every photographer should have one.

All images © Lee Frost



60
B+W

My very first SLR was a Zenith EM; a lump of Russian metal that was so tough and heavy I was convinced it had been fashioned from a spent missile cartridge. With it came a screw-mount 50mm f/2 lens. No kit zoom, just a good old fixed focal length, manual focus 50mm. That's how SLRs were sold back then, with a 'standard' lens. If you could afford to buy maybe a 28mm wide and 135mm tele at the same time you were laughing, but I was 15 and my paper round money wouldn't stretch to more glass, so I had to make do with the nifty fifty.

At the time I felt short changed. Admittedly, it was a decent lens; bright, contrasty and sharp. And when I managed to get the

MARRAKECH, MOROCCO

This shot was taken outdoors at night, primarily in the light of the flame. A fast shutter speed was needed to freeze movement, so I opened up my 50mm to maximum aperture and hey presto!

Canon EOS 1Ds MKIII with 50mm f/1.8 lens, 1/500sec at f/1.8, ISO 800

exposure right (my Zenith EM didn't have TTL metering – give me a break) it took a half decent shot. But it was boring. Looking through it was just like looking through my own eyes. It didn't bend and stretch the world like a wideangle, or magnify it like a telephoto. It just saw what I saw pretty much.

After a while though, I began to see the benefits of that lens. I realised that lurking inside its unassuming exterior was a powerhouse of possibility, and though my financial situation eventually improved and I was able to invest in more exciting optics, I hung on to my standard. Even

when zooms started to become *de rigueur*, I still made sure there was space in my bag for a 50mm. Fast forward almost 35 years and it's still the case. When I travel, my Canon 50mm travels with me. I wouldn't contemplate leaving Blighty without it. Obviously, I have a standard 24-70mm zoom that covers the same focal length. But the two lenses are like chalk and cheese. They serve completely different purposes, and the prime 50mm has got me out of more sticky situations than I care to remember.

Wondering what all the fuss is about? Then read on and all will be revealed. >



MARRAKECH, MOROCCO

Wandering through the souks of Marrakech, I noticed this pile of lanterns. My trusty 50mm made it easy to grab a handheld shot in the poor light.

Canon EOS 1Ds MKIII with 50mm f/1.8 lens, 1/50sec at f/2.8, ISO 400

< 1 IMAGE QUALITY

Standard lenses are as sharp as a pair of Farah slacks. Their optical design is simple compared to zooms and on the whole, less glass means sharper shots. Even the cheapest 50mm primes turn in an impressive optical performance, producing crisp, contrasty images throughout the aperture range and from corner to corner, while the more exotic options, such as Sigma's 50mm f/1.5 Art lenses, are stunning and among the sharpest lenses on the planet. If image quality is high on your list of priorities, you need to buy a 50mm lens. Now.

2 LENS SPEED

If Usain Bolt were a lens, he'd be a 50mm prime. Few lenses are faster, and if they are, they cost at least 10x more. Just in case you have no idea what I'm talking about, when a lens is said to be 'fast' it's because it has a wide maximum aperture. The wider that is, the faster it is and the better it copes with low light, providing you with a nice, bright viewfinder image



MARRAKECH, MOROCCO
I spotted this man in a dimly lit corner of the Dyer's Souk with only the light of a bare bulb for illumination. Despite the low light levels, my 50mm lens made it easy to shoot handheld.
Canon EOS 5D MKIII with 50mm f/1.8 lens, 1/500sec at f/1.8, ISO 3200

STANDARD LENS OPTIONS

All the main camera brands produce 50mm standard lenses. The f/1.8 versions are the slowest and cheapest, but f/1.8 is still a very fast/wide maximum aperture. I personally use a Canon 50mm f/1.8 II and can't praise it enough given the quality it can achieve for such a small price tag. The new Canon 50mm f/1.8 STM is said to offer an improved optical design, as well as using 'stepping motor technology' (STM) for quicker and quieter focusing. I've used a Canon f/1.2 L USM and though it's a very exotic piece of glass, the massive increase in size and weight actually makes it less practical to use. There's a much greater risk of camera shake so you need to use a faster shutter speed to prevent that, which kind of cancels any benefit the f/1.2 maximum aperture offers. OK, you get less depth of field at f/1.2 compared to f/1.8, but the difference isn't massive and in practise, having too little depth of field can be a hindrance rather than a help. Nikon has upgraded its f/1.8 and f/1.4 lenses so you have D and AF-S options in both, plus a traditionally-styled 50mm f/1.2 manual focus offering for both DX and FX cameras priced at £700, which isn't a bad price for such a fast lens if you can cope without AF.

▣ Canon 50mm EF f/1.8 II	£75	▣ Nikon 50mm f/1.2 AI	£699
▣ Canon EF 50mm f/1.8 STM	£112	▣ Sony DT 50mm f/1.8 SAM	£129
▣ Canon EF 50mm f/1.4 USM	£244	▣ Sony 50mm f/1.4 AF	£299
▣ Canon 50mm f/1.2 L USM	£1,000	▣ Sony 50mm f/1.4 ZA SSM Zeiss Planar	£1,100
▣ Nikon 50mm f/1.8 D	£109	▣ Pentax 50mm f/1.8 SMC DA	£99
▣ Nikon 50mm f/1.8 G AF-S	£140	▣ Pentax 50mm f/1.4 SMC FA	£299
▣ Nikon 50mm f/1.4 D	£244	▣ Pentax 55mm f/1.4 DA SDM	£599
▣ Nikon 50mm f/1.4 G AF-S	£279		

Sigma produces a couple of 50mm standards in all popular fits. The basic f/1.4 costs £320 while the 50mm f/1.4 DG HSM A Art lens costs £700. That might seem a lot of dosh, but image quality is stunning and many compare this lens to the awesome Zeiss 55mm f/1.4 Otus lens, which will set you back a whopping £3,000! If you're happy to work with a manual focus 50mm lens, the Zeiss 50mm f/1.4 T Planar is worth consideration. It comes in Nikon and Canon fit, is beautifully made and super sharp, though at £559, it's not cheap. Another manual focus option is the Samyang 50mm f/1.4 AS UMC, which comes in Canon, Nikon, Pentax and Sony fit and retails at £379. If you fancy something rare, exotic and very, very fast, keep an eye out for a Canon 50mm f/1.0. They're as rare as hen's teeth, but if money's no object...

and allowing you to keep shooting, handheld, at decent shutter speeds in situations where 'slower' lenses would let you down. The cheaper 50mm lenses have a maximum aperture of f/1.8, which is very fast compared to even the most costly zooms, whereas if you spend more you can go to f/1.4 (2/3 stop faster) and if you're a lottery winner there are even f/1.2s



STONETOWN, ZANZIBAR
With such a wide maximum aperture you can use a 50mm lens to reduce depth of field to a very narrow zone and experiment with differential focusing. Here I focused on the fishes' eyes.
Nikon F5 with 50mm f/1.8 lens, 1/250sec at f/1.8, ISO 400

out there (more than a stop faster). We're talking black cats in coal cellars here folks.

I've lost count of the times it has saved my skin in low light, allowing me to keep shooting and come away with sharp images. To give you an idea, if you were getting a shutter speed of 1/30sec at f/1.8 with your 50mm, which is easily handholdable (see below), in the same situation a 24-70mm f/4 zoom wide open at f/4 (2 1/3 stops slower than the 50mm f/1.8) could only manage a shutter speed of 1/6sec, which is almost impossible to handhold. I rest my case.

'After a while though, I began to see the benefits of that lens. I realised that lurking inside its unassuming exterior was a powerhouse of possibility.'

3 SIZE AND WEIGHT

Another reason why the standard lens is easier to hold still and achieve sharp results at slow shutter speeds is because it's so light compared to a zoom lens that covers >

CROP SENSORS

If you put a 50mm standard lens on a DSLR with a crop sensor, the focal length is no longer 50mm, but 75-80mm depending on whether the crop factor is 1.5x or 1/6x. This can be both a blessing and a curse. On the positive side, the increased effective focal length makes the lens better suited to portraiture than at 50mm as you'll get slight foreshortening of perspective, which flatters facial features. The downside is that you may not want an increase in focal length!

If you want the effective focal length to be 50mm (as opposed to 75mm or 80mm) then you'll need to buy a prime lens with a full-frame focal length around 35mm (which equates to 52.5mm with a crop factor of 1.5x and 56mm with a crop factor of 1/6x).

There are numerous options available, as follows:

▣ Canon EF 35mm f/2 IS USM	£388	▣ Sigma 30mm f/1.4 DC HSM A	£370
▣ Canon EF 35mm f/1.4 L USM	£990	▣ Sigma 35mm f/1.4 DG HSM	£700
▣ Nikon 35mm f/1.8 AF-S DX	£148	▣ Pentax 35mm f/2.4 SMC DA AL	£120
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▣ Nikon 35mm f/1.8 G ED AF-S	£430	▣ Pentax 31mm f/1.8 FA AL	£1,000
▣ Nikon 35mm f/1.4 G AF-S	£1,295	▣ Zeiss 35mm f/2 T Distagon	£850
▣ Sony 35mm f/1.8 DT SAM	£149	▣ Zeiss 35mm f/1.4 T Distagon	£1,400
▣ Sony 35mm f/1.4 G	£1,100	▣ Samyang 35mm f/1.4 AS UMC	£415-570

As you can see, there are a few options with affordable price tags such as the Nikon and Sony 35mm f/1.8 offerings, but other than that, the cost of a fast 35mm lens is significantly higher than a fast 50mm, which doesn't really help. The Canon EF 35mm f/1.4 L USM is almost £1,000, whereas the Canon 50mm f/1.4 is only £244. You could almost argue that it's worth upgrading to a full-frame DSLR then buying a 50mm prime than investing in an overpriced 35mm to use on your crop sensor DSLR!



WANGDUE PHODRANG, BHUTAN

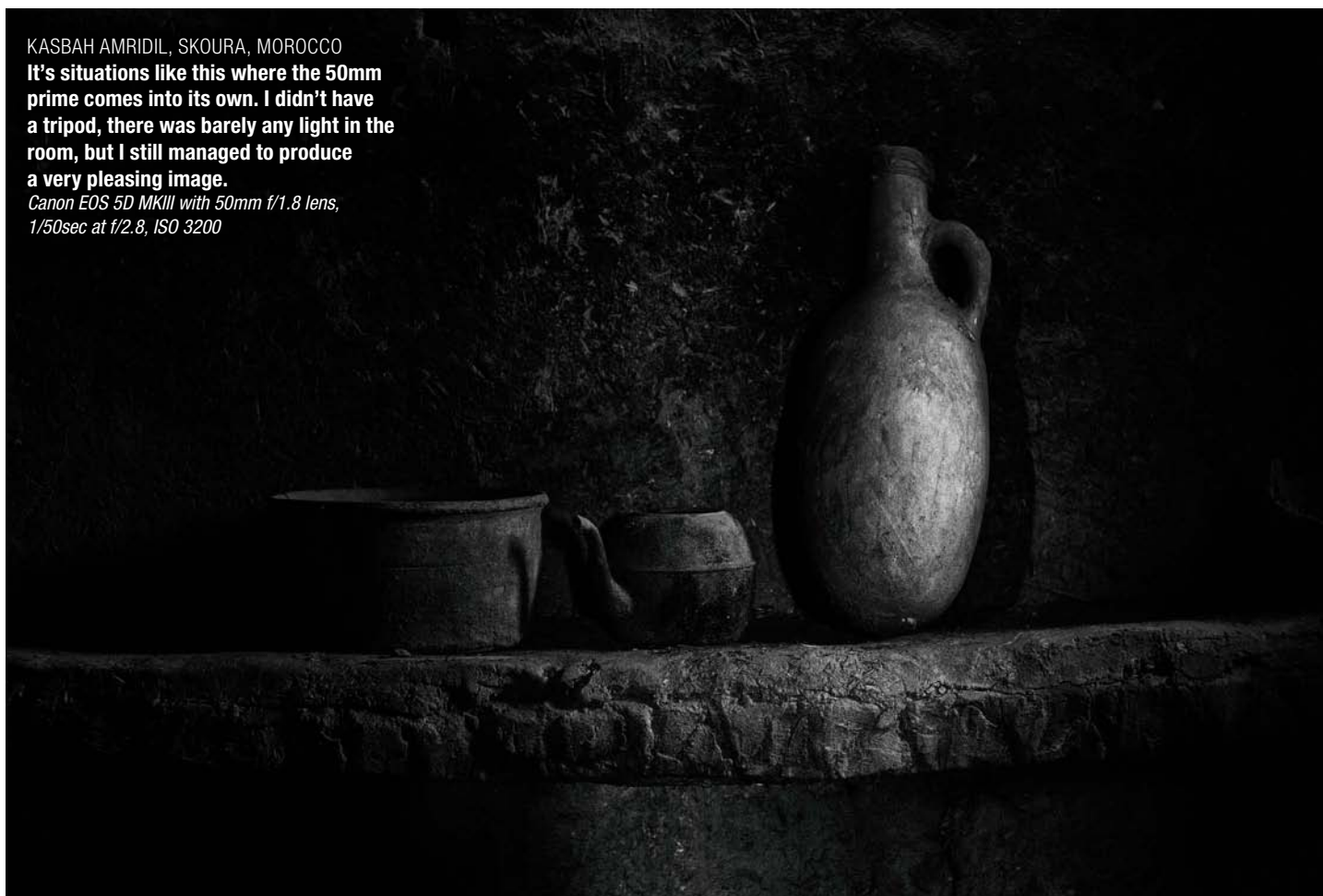
The 50mm prime lens is ideal for portraits – especially on a crop sensor DSLR when its focal length is increased to 75/80mm.

Canon EOS 1Ds MKIII with 50mm f/1.8 lens, 1/60sec at f/2.8, ISO 1600

KASBAH AMRIDIL, SKOURA, MOROCCO

It's situations like this where the 50mm prime comes into its own. I didn't have a tripod, there was barely any light in the room, but I still managed to produce a very pleasing image.

Canon EOS 5D MKIII with 50mm f/1.8 lens, 1/50sec at f/2.8, ISO 3200



< the same focal length. For comparison, my Canon 24-70mm f/4 IS USM zoom tips the scales at 600g, whereas the Canon 50mm f/1.8 almost floats above it at just 130g. OK, the zoom does have image stabilisation, but it's still almost 5x the weight of the 50mm prime. The 50mm is also tiny compared to your average zoom and takes up minimal space in a backpack so you need never leave home without one.

4 FOCAL LENGTH

The 50mm focal length may at first appear rather pedestrian, but once you get used to it you'll realise that it's highly versatile and can be used to shoot a wide range of subjects. I regularly use my 50mm for handheld, low-light portraiture. It's a little wide and distorting for head shots, but if you don't get too close to your subject you can produce superb results. Architecture

'When I travel, my Canon 50mm travels with me. I wouldn't contemplate leaving Blighty without it.'

and landscape are well suited to the 46° angle of view and the perspective is very natural, similar to the human eye. It's also great for detail shots and with a minimum focus of 35-50cm, depending on the lens, allows you to get reasonably close.

5 DEPTH OF FIELD

The maximum aperture of a 50mm standard is handy for reducing depth of field so that distracting backgrounds are thrown well out of focus to isolate your main subject. If you're currently shooting with a standard kit zoom that has a



HAVANA, CUBA

I was really pushing my luck with this shot. The lens was wide open, the ISO as high as I'd want it to be without image quality taking a tumble and the shutter speed close to the limit of being hand-holdable. But I managed to bag a decent shot thanks to my nifty 50!

Canon EOS 1Ds MKIII with 50mm f/1.8 lens, 1/25sec at f/1.8, ISO 3200

MICRO FOUR-THIRDS

What about you lot who have abandoned digital SLRs in favour of micro four-thirds systems? Well, to achieve an effective focal length of 50mm, you'll need to buy a 25mm prime lens as the crop factor is 2x. There aren't many to choose from, though if money's no object, the super fast Voigtlander 25mm f/0.95 takes some beating. Man, that's fast!

▣ Olympus 25mm f/1.8 M Zuiko	£300
▣ Panasonic 25mm f/1.4 Leica DG Summilux	£430
▣ Voigtlander 25mm f/0.95 Nokton II	£660

maximum aperture of f/3.5 or smaller, you'll notice a big difference if you use a 50mm f/1.8 or f/1.4 wide open. Depth of field will be reduced to a few inches, so you need to focus carefully – on the subject's eyes when shooting portraits. The bokeh (the way out of focus details are rendered) is also pleasant with most 50mm lenses used wide open.

6 COST

Compared to most other lens types, the 50mm standard is cheap. Dirt cheap. Ridiculously cheap considering the benefits it offers and the creative doors it can open. I bought a new Canon EF 50mm f/1.8 II recently, to replace an older lens that had given up the ghost after years of abuse, and it cost me under £90. That's around the price of a decent ND grad filter for a whole lens. A really sharp, super-fast, highly versatile prime lens. If you want to spend more on an f/1.4 or go mad and splash out on an f/1.2, be my guest, but the basic 50mm f/1.8 will do the job perfectly well for a fraction of the price.

7 FIXED FOCAL LENGTH

Zooms can make you lazy. Instead of using your feet and physically moving closer to



BUMTHANG, BHUTAN

The close focusing capability of the 50mm standard lens, coupled with its shallow depth of field when used wide open, makes it a great lens for detail shots.

Canon EOS 1Ds MKIII with 50mm f/1.8 lens, 1/640sec at f/2.5, ISO 400

or further away from the subject, you flick your wrist and the lens does that for you. Sometimes, though, it's better to move yourself. A fixed focal length lens like the

50mm gives you no choice, so as well as taking great pics it can also make you a more considered photographer and keep you fit. Surely that's a win-win situation?



MANDALAY, MYANMAR

Despite their low price, 50mm lenses offer fantastic image quality. As well as being the cheapest lens in your kit, it could quite easily be the sharpest too – just one of the many reasons why it's worth buying one!

Canon EOS 5D MKIII with 50mm f/1.8 lens, 1/800sec at f/5.6, ISO 100

FORGET ME NOT

We've all got family keepsakes that rarely see the light of day, so why not make them more visible? **Tim Daly** shows you how to turn your memorabilia into an eye-catching project.

All images © Tim Daly
timdaly.com

We all collect mementoes and souvenirs of the most important events in our lives. Rites of passage like births, weddings and celebrations are always remembered through family photographs but also through seemingly throwaway things like scraps of paper, bits of fabric and stuff only you and your family understand and attach value to. All of this collected material provides

an excellent starting point for an introspective project, giving you the chance to revisit fond memories or make sense of significant episodes in your past. Collecting and transforming these objects however is no easy task, as you'll need to think about how each of these items can contribute to an image without overbearing the overall composition. Never has the truism 'less is more' been more important!

SECTION 1: THEME IDEAS

Choose one of the following themes to explore, or try a combination of them all. For this project, I'd like you to think about telling a story using objects, but not to overstate the facts and details, and to leave some space for other people to interpret your still life images.



1 BY THE BOOK

Handwritten ephemera such as personal letters and diaries can create the most astonishing images if you can read the thoughts and feelings of those long gone. Yet, seemingly less significant things can provide interesting subject matter too, such as old schoolbooks or drawings or even doodles. Look out for handwritten things, such as this old school workbook found in a French junk shop. Remember, you don't actually need to tell a true story – you can construct evocative images from found objects, things and scraps that collectively work together. For inspiration look at photographer Abelardo Morell, especially his monograph *A Book of Books*, where he explores the tactile, textured presence of books big and small. He constructs stories and still life pieces using objects placed on books together with wonderfully evocative settings.

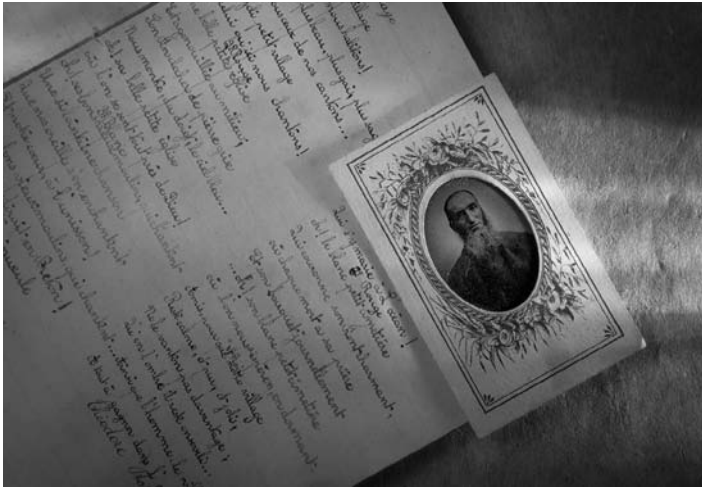
2 FLORAL KEEPSAKE

Souvenirs from the natural world can create a profound memory, especially if they are connected to a person or place that we'd like to remember. The garden of a family member or a special place that bore witness to a memorable event can also provide cuttings, clippings or something more formal like pressed flowers. Think how a carefully composed still life image may actually enhance the remnant and make it more visible. If you've got an avid gardener in the family, think about creating a series of images using the labours of their garden as subjects, as this example shows. The objects don't need to be collected and preserved already – your project could be the start of that process. Look at the still life photographs of John Blakemore, especially his tulip series which are structured along the lines of botanical illustrations.

INSPIRATIONAL QUOTE

'All photographs are there to remind us of what we forget. In this, as in other ways, they are the opposite of paintings. Paintings record what the painter remembers. Because each one of us forgets different things, a photo more than a painting may change its meaning according to who is looking at it.'

John Berger



3 GHOSTS IN THE MIRROR

The act of re-photographing something that already exists can sound very dry and uninspiring, but reworking an already significant artefact into something different can be a rewarding experience. In archaeologist and photographer Michael Shanks' wonderfully evocative project *Ghosts in the Mirror*, he takes some delicate daguerreotypes as his starting point and, through a carefully considered use of lens technique and Photoshop colouring, creates new work from old – not copies or facsimiles of the originals, but startling new images. Find some historical images that you can work with, then try to compose a new image that creates a story around their character, as this example shows.



4 MINIATURE MADE VISIBLE

Working on constructed photographic projects always seems a bit more complicated than shooting out on location, but you can easily create a miniature set on your dining room table. Seek out some tiny keepsakes and other props that can support the overall theme of your shoot. This example was created using a 'set' that was no bigger than a sheet of A4 paper and used a tiny tintype portrait as a starting point. With such small items, you really need to have perfect focus and lighting, so every scrap of information is recorded. Artist Mari Mahr uses objects and photographic prints as backgrounds in her unique work – creating a fusion of personal memory and narrative.

SECTION 2: LIGHTING YOUR OBJECTS IN THE STUDIO

Although we're going to consider using studio lighting for this project, you can get by with a small LED video light or domestic anglepoise light if you don't have access to anything more complex. To avoid extreme contrast, keep your light source 1m away from your subject.



PLAIN BACKGROUNDS

Sometimes the object that you'll be shooting has enough visual qualities of its own and doesn't need anything complex in the background to distract from it. Plain backgrounds are best made from single coloured sheets of paper, wood or anything else that's flat. In this example an A4 sheet of textured bond writing paper was used in conjunction with a low-angle light source. Raking in at a right angle to the paper weave, the light has picked up texture and created some nice shadows as well. You can enhance this later down the line too using Lightroom's Clarity tool. The secret to lighting is to shoot with flat contrast, as this can be enhanced further into your workflow, as high contrast in your original can't be lowered further down the line.



BUSIER BACKGROUNDS

Composite papers, especially those which aren't too regular or patterned, can also make a really effective supporting background for a plain main prop. This example was sourced from stationery chain Paperchase and is a sheet of Indian handmade paper impregnated with flower petals and tiny fern leaves. This paper is ideal as it's not too busy and has plenty of blank space between the pressed flowers.



MINIATURE LIGHT MODIFIERS

Photographers have been using light modifiers, or gobos, since artificial lighting was introduced. For a similar eye-catching result, try cutting slits and holes into a sheet of black card and hold this as close to your subject without getting in the frame. As this example shows, you can withhold light from small areas of your image to create a natural and atmospheric result – the opposite of how we think studio lighting could be. Search online for DIY gobos and see how easy it is to make them.

'Photographers have been using light modifiers, or gobos, since artificial lighting was introduced.'



DARK BACKGROUNDS

Slate or stone gives a great textured surface to lay out your subjects, as this example shows. Absorbing more of your studio light rather than reflecting it back into the picture, darker backgrounds can help to create a low-key, moody result which shows off the delicate tonal range of your main subject.

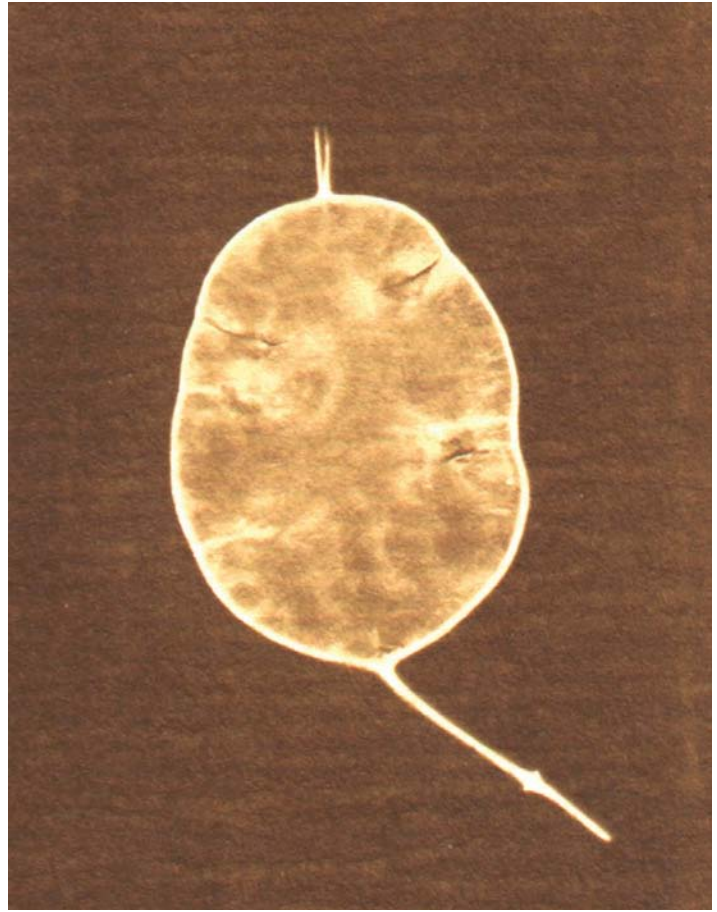
SECTION 3: USING A VINTAGE PRINT STYLE

You could also consider using a vintage print process to enhance the feel of historic materials.



FABRIC PHOTOGRAMS

Thinner, diaphanous fabrics such as silk – think of Fox-Talbot's contact printed scraps of lace – can also make interesting images too. Used in the same way as a negative or material for a photogram, thinner fabrics and papers will create an inverse or negative image, such as this example printed on to a sheet of salt print paper.



PRINTING IN THE FIELD

Evoking the floral specimens collected by Anna Atkins in the 1840s, the cyanotype process can be put to good use when you are out on location, if you've got a trip planned for the drier summer months. Reacting to strong sunlight, cyanotype printing out paper can be made simply using a kit and requires no special equipment or darkroom. Great for capturing living blooms and especially effective at drawing sharp outlines, as this example shows. Pre-sensitise your paper before your visit, then make your prints in the field.

CONTACT PRINTING PRESSED FLOWERS

Many pressed and preserved floral specimens lend themselves naturally to any of the contact printing processes, as this example shows. Made with a simple off the shelf salt printing kit, this seedhead was sandwiched in a clipframe over a sheet of sensitised paper and left to print out. For digital photographers, you could also scan such an object on a flatbed scanner then tweak in Photoshop before making an inkjet print on cotton paper.

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INSPIRATIONAL ARTISTS TO LOOK AT

Anna Atkins' book *Photographs of British Algae: Cyanotype Impressions* is tricky to find but there is a Kindle publication of her work available online.

Michael Shanks' *Ghosts in the Mirror* project can be seen here:
archaeographer.com

Abelardo Morell's inspirational work can be seen here:
abelardomorell.net

PROJECT OUTCOME

Aim to create a single image that sums up a person, place or thing, as this example created out of the contents of an old shoebox found in the loft. When complete, show your work to friends and family and see their response.

TESTS AND PRODUCTS

WIN THE LEICA M MONOCHROM: SEE BPOTY.COM

In 2012 Leica released the 18Mp M Monochrom, a mono-only camera designed for the many Leica devotees who only shot black & white and didn't want the hassle of converting colour images during post-processing. Well now we have the Leica M Monochrom (Type 246), which boasts a number of improvements over its predecessor.

First and foremost, the resolution has jumped from 18Mp to 24Mp. The sensor is also a newly developed CMOS – the same as in the Leica M (Type 240) but black & white only – and includes live view via the 3in LCD monitor. Leica's Maestro processor is used in the M Monochrome Type 246 and is said to be three times faster than the processor in the original M Monochrom, plus there's a 2Gb buffer which allows up to 30 frames to be captured at up to 4fps.

Like the Leica M on which it's based, the M Monochrom lacks a low-pass filter. Being black & white only, it doesn't need a colour filter array either, which means there's no colour



LEICA M MONOCHROM

Leica's mono-only digital rangefinder has been upgraded and updated. **Lee Frost** took it out to play.

noise or colour artefacts, plus dynamic range, high ISO performance and image sharpness are all improved. In other words, there's nothing on the M Monochrom's sensor to affect image quality, so it's as good as you're going to get.

Like all Leicas, the M Monochrom is solid and heavy. Tipping the scales at almost 700g body-only, you certainly know it's in your hands, though Leica lenses are compact and

relatively light so the addition of one doesn't increase the weight hugely. It's also solidly built, with a magnesium-alloy body and brass top and baseplates.

I'm not particularly familiar with rangefinders, but it didn't take me long to get to grips with the M Monochrom and within minutes it felt both familiar and comfortable. On the top plate is a shutter speed dial (with A if you prefer to use aperture priority auto exposure), the

main on/off switch that also has settings for single or continuous shooting and self-timer. There's also a button for Movie mode.

On the rear of the body is the 3in LCD screen. To the left of it are six buttons – Live View, Play, Delete, ISO, Menu and Set – and to the right is the Info button with four-way control for navigating the menus. The menus are easy to navigate and once you've set up the camera you can use the ISO and Set



OLD HASTINGS, EAST SUSSEX

Image quality is superb, with the finest details sharply rendered and a wide tonal range captured.

Leica M Monochrom with Summarit-M 50mm f/2.5, 1/120sec at f/16, ISO 320



BRIGHTON, EAST SUSSEX

The M Monochrom is small, discreet and quiet, so you're less likely to draw attention to yourself.

Leica M Monochrom with Summarit-M 50mm f/2.5, 1/580sec at f/10, ISO 320



LIKES

- ▣ Build quality
- ▣ Image quality
- ▣ Dynamic range
- ▣ High ISO capability
- ▣ Simple control layout

DISLIKES

- ▣ Price tag
- ▣ Lowest ISO is 320
- ▣ Highlight clipping is common

buttons to change the functions used most frequently.

Focusing is manual-only and uses a split-image aid in the coupled rangefinder to help you achieve accurate focus. It's a whole different ball game to focusing with a digital SLR with TTL viewing and requires lots of practice to master if you need to focus on moving subjects, or you like shooting with your lens wide open to minimise depth of field.



OLD HASTINGS, EAST SUSSEX
Even in contrasty situations like this the M Monochrom delivers well-exposed results.

Leica M Monochrom with Summarit-M 50mm f/2.5, 1/300sec at f/11, ISO 320

'There's nothing on the M Monochrom's sensor to affect image quality, so it's as good as you're going to get.'

The alternative is to focus using live view. If you do this, focus peaking is activated and makes it easier to tell when sharp focus has been achieved. The rear LCD is excellent, though the refresh rate is quite slow.

The metering in the M Monochrom is more basic than a digital SLR but it delivers the goods. I used the Advanced setting which meters from the camera's sensor with a multi-zone pattern. The Classic setting meters from the shutter curtain using traditional centre-weighted and isn't as accurate. I also stuck with Auto exposure, which is aperture priority – you manually set the aperture on the lens and the camera sets the shutter speed automatically.

On the whole I found the metering to be accurate and it was rare that I needed to use exposure compensation. When I did, I found highlight clipping occurred very easily. Fortunately, because the dynamic range of the M Monochrom is so wide at the lower ISOs, it's easy to recover shadow detail during post-processing of the DNG files if you need to underexpose to save the highlights.

The lowest ISO is 320. At this setting, image quality is quite superb with no noise,

TECHNICAL SPECIFICATIONS

Price	£5,750 (body only)
Format	Full-frame (23.9 x 35.8mm)
Sensor	24Mp CMOS (5952 x 3968 pixels)
Lens Mount	Leica M-bayonet
Viewfinder	Coupled rangefinder
LCD Monitor	3in, 921,600 dots
Metering	Centre-weighted, spot and multi-pattern
ISO Range	320-25600
Video	Full HD, 1920 x 1080, 24/25fps
Construction	One-piece metal body with brass top and base plates
Memory	SD, SDHC, SDXC
Dimensions (lxdxh)	138 x 42 x 80mm
Weight	680g (body only)

incredible detail rendering and even sharpness across the entire frame. The tonality of the images is also wonderful, with smooth and subtle rendering of grey tones. This quality is retained as the ISO increases – it's only when you get to 3200 that a little luminance noise becomes evident, but you have to look hard to find it and at 6400 what noise there is looks like film grain and I quite like it. My only gripe is that ISO 320 is quite a high minimum ISO and

in bright sunlight it's impossible to shoot at wide apertures without resorting to ND filters, which is a nuisance.

Speaking of filters, because the M Monochrom doesn't have colour channels, you can't change the tonality and contrast of the images during post-processing by adding filter effects in Photoshop. Instead, you must use a filter on the lens – red, orange, yellow, blue or green – as you do with black & white film.

VERDICT

There's no doubting the M Monochrom is a great camera. Like all Leicas it's beautifully made and feels fantastic in the hand. It's also simple to use and delivers stunning results without fuss. Being mono-only obviously has its limitations, but at the same time it also means you get optimum image quality from the 24Mp sensor.

Of course, this quality comes at a price. But there are plenty of photographers out there willing to spend the money because Leica is to cameras what Rolex is to watches – a lifetime investment that will bring you joy every single day.

RATINGS

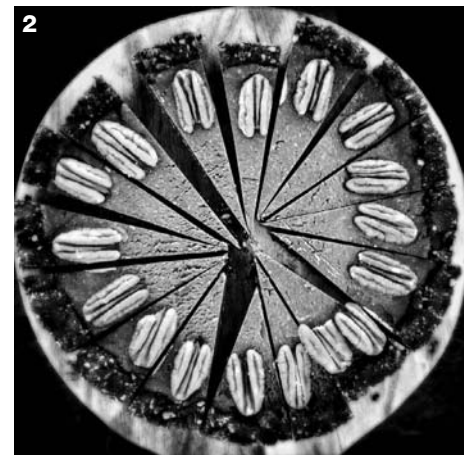
▶ HANDLING	84%
▶ PERFORMANCE	84%
▶ SPECIFICATION	78%
▶ VALUE FOR MONEY	70%

79%
OVERALL

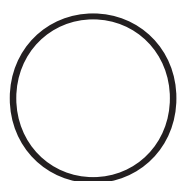
THE SMART GUIDE TO PHOTOGRAPHY

Photographic apps are becoming more and more sophisticated all the time – and easier to use. Such is the case with **Tim Clinch's** latest find in the app store – VSCOcam. He loves it and thinks you will too...

timclinchphotography.com



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B+W



k, so this month I'm going to talk about the app that is rapidly becoming the elephant in the room. An app that seems to improve almost weekly,

that has some of the best filters/presets that I've seen, that is so easy and intuitive to use that it needs almost no explanation and that has one of the fastest growing and most interesting 'communities' out there.

Couple this with their brilliant desktop software and you are looking at a very serious package indeed.

Yes, I'm talking about VSCOcam. (I spent ages calling it V.S.C.O. cam, but I was reliably informed recently by somebody with the hugest hipster beard I have ever seen that it's pronounced VISCO, like DISCO, and I gladly bow to his superior, and much trendier knowledge than mine!)

I've said it many times before, and probably should get it tattooed somewhere, but post production can never make a bad picture good, or a mediocre picture special, but it can make a good picture better.'

Readers of this column will know that I am a huge fan of Snapseed. I still am, and coupled with VSCOcam there really is little need for much else. The interface is simplicity itself. When you open the app, simply swipe to the left to see your library. To start work on a new picture from your camera roll, press the + symbol at the top of the screen, tap on the tick on the bottom right and off you go.

Tap the 'tools' button (bottom left, with a spanner and paintbrush) and the different filters appear along the bottom. Swipe upwards and the toolbar appears. The 'spanner' icon reveals the tools, and they are mightily impressive. Shadows, Highlights, Temperature – everything you'd expect from top-end software, especially a feature I love for monochrome work, Shadows and Highlights tint. This can introduce selected colours or tints into your B&W image – totally controllable and easy to use.

As with all good apps, a long involved breakdown of how it actually works would be pointless. The best way to get your head round it is to download it and have a play. VSCOcam is highly intuitive and logical, so I suggest that's what you do.

The basic version is free, and they make their money from the presets (filters) which you have to buy. At present they are priced

in the UK from 79p right up to the heady heights (for apps) of £4.99 for the excellent Limited Edition Collection. Most interesting for readers of this magazine are the B&W filters, which are wonderful.

Next we come on to the 'community' side of things, and VSCO have done this very well indeed. The website (vsco.co) is excellent and informative. The grid is packed with interesting photographers and their work, and the journal, featuring photographer profiles, photo essays, tips on using VSCO, gallery details, updates, tutorials make it an excellent place to hang out.

I've said it many times before, and probably should get it tattooed somewhere, but post-production can never make a bad picture good, or a mediocre picture special, but it can make a good picture better.

VSCOcam is an impressive app. Cool, well thought through, useful and, most importantly of all, controllable. Do I really need this and Snapseed? Not sure, but with the sad demise of Alien Skin's AltPhoto, I find I'm using VSCOcam more and more. Give it a try. I think you'll like it.

APP NEWS

The best news for readers of this magazine is that the B&W filters in VSCOcam are really excellent. Pleasingly, they are quite limited, which I think is a good thing as I've found with the colour presets that sometimes the differences can be minimal. Obviously, I downloaded them all for the purposes of this article and sometimes it's difficult to tell the difference between them (I understand that they have to make their money somewhere, but have a good look through before you decide to purchase).

The standard B&W presets (B1-B6) are great, and should be enough for most people, and the X-series, which runs the gamut of toned prints, is absolutely beautiful, particularly X4 and X5, which I am in serious danger of becoming addicted to!

THE PICTURES

The pictures shown here were all shot on my recent trip to Finland (and sadly for my waistline, demonstrate how much eating and drinking I got up to). All were shot either on the native camera in my iPhone or using Hipstamatic with the Loftus Lens and DC film, and are all post-processed in VSCOcam. 1, 2 and 4 were processed using the B3 filter and 3 and 5 using the lovely X5. And, should anyone be interested, the smoked salmon (picture 1, smoked over young spruce shoots in the forest just outside Helsinki) was, by a large margin, the best I have ever eaten!



CHECKOUT

Film cameras offer a refreshing change to the digital mainstream, and what could be more fun and creative than a toy camera? **Daniel Calder** looks at the line-up in a bid to escape the digital shackles.

LOMO'INSTANT + 3 LENSES

SWAP LENSES



The Lomo'Instant is the first instant camera from Lomography. It uses Fujifilm Instax Mini, which is pretty cheap, easy to load and readily available but the resulting images are no bigger than a credit card. Without wanting to belittle its creative potential, the Lomo'Instant is mostly going to be used to record good times with friends and, with the tiny mirror on the camera's front, plenty of selfies. The camera itself is a large plastic brick available in a few colours, and features a built-in 27mm

equivalent wideangle lens. One of the more creative aspects to the camera is the ability to add other lens attachments. The package includes a 170° fisheye lens, 35mm equivalent portrait lens and a close-up lens which allows you to get as close as 10-15cm to your subject or self. Manual controls are good too: you can switch the flash from auto to On or Off, set the aperture from f/8 to f/32 and shutter speed from 1/125sec to Bulb for long exposures. There's also exposure compensation and an MX switch for multiple exposures.

LIKES

- ▶ Easy to load, relatively cheap and accessible film
- ▶ Lens attachments add creativity
- ▶ Good degree of manual control

DISLIKES

- ▶ No black & white film available
- ▶ Approximate viewfinder
- ▶ Small 42x64mm images

TECH SPECS

- ▶ **Film** Fujifilm Instax Mini
- ▶ **Focusing distance** 0.1m-infinity
- ▶ **Flash** Built-in
- ▶ **Viewfinder** Optical
- ▶ **Tripod mount** No
- ▶ **Battery** 4 x AAA
- ▶ **RRP** £119
- ▶ **Contact** microsites.lomography.com/lomo-instant-camera

HORIZON KOMPAKT

35MM PANORAMAS

The bizarre appearance of the Russian-made Horizon Kompakt is essential to the camera's operation. The large 'bay window' on the front conceals a 28mm glass lens that sweeps 120° from one side to the other, capturing a panoramic image on 35mm film. It manages to do this by curving the film plane to match the lens and exposing the image across approximately two frames. Thanks to the glass optics the results are passably sharp, yet images retain the quirky glowing colours that most photographer's

want from a Lomo camera. The device works without any batteries, using a clockwork motor to move the lens and a lever to advance the film. A large optical viewfinder gives a good idea of the image about to be taken. The lens is fixed at f/8, while the shutter speed can flick between day mode at 1/60sec to night mode at 1/2sec (although both are considerably slower due to the lens sweep). For greater control take a look at the more expensive Perfekt model, which offers variable apertures and shutter speeds.



LIKES

- ▶ Captures panoramic images on 35mm film
- ▶ Good quality 28mm glass lens
- ▶ Large panoramic viewfinder

DISLIKES

- ▶ Few manual controls
- ▶ Tricky to load film
- ▶ Expensive

TECH SPECS

- ▶ **Film** 35mm
- ▶ **Focusing distance** 2m-infinity
- ▶ **Flash** None
- ▶ **Viewfinder** Optical
- ▶ **Tripod mount** No
- ▶ **Battery** None
- ▶ **RRP** £199
- ▶ **Contact** shop.lomography.com/gb/horizon-kompakt

KONSTRUKTOR DIY KIT

BUILD YOUR OWN CAMERA



If you're a fan of making model airplanes and would like to get a practical understanding of how analogue cameras work then the Konstruktor DIY Kit may be for you. The camera comes beautifully packaged, but in lots of pieces. It's up to you to build the camera using the instructions and a screwdriver (included in the set). It's good fun, challenging, educational and should be done within an hour or two. Once completed, you get a fully functioning, if basic, 35mm SLR camera with interchangeable lenses.

LIKES

- ▶ Fun and educational DIY project
- ▶ Takes lovely lo-fi pictures
- ▶ No batteries required

The kit lens is a plastic 50mm f/10 prime lens that produces slightly lo-fi images. Colours are skewed in a subtle way, while monochrome shots look great. Pay an extra £20 and you'll get the following accessories: a magnifying chimney hood for easier focusing, a close-up lens and a macro lens. Each lens focuses manually as you look through the top-down viewfinder, which can sometimes be a touch dim. Manual controls are limited to choosing between the fixed 1/60sec shutter speed and the Bulb setting for long exposures.

DISLIKES

- ▶ Fixed aperture and shutter speed
- ▶ Challenge to put together
- ▶ Dim viewfinder



Once you've assembled the camera, the Konstruktor accepts any 35mm film

TECH SPECS

- ▶ Film 35mm
- ▶ Focusing distance 0.5m-infinity
- ▶ Flash connection None
- ▶ Viewfinder Top-down
- ▶ Tripod mount No
- ▶ Battery None
- ▶ RRP £29
- ▶ Contact microsites.lomography.com/konstruktor

LC-A 120

MEDIUM FORMAT

Lomography doesn't have to mean fuzzy, light-leaked image making and as if to prove it, the company has developed its own medium format camera: the LC-A 120. The device is predominantly plastic but it sports a glass 38mm f/4.5 Minigon lens, which is equivalent to a wide 21mm lens on a 35mm camera. The lens captures images that are pretty sharp (by Lomo standards) especially towards the centre, along with the strong vignetting many toy camera fans crave. Black & white images work particularly well with this camera. An MX switch allows you to



The LC-A 120 captures images on square medium-format film

take multiple exposures too. It's surprisingly small for a medium format device and it's also very easy to use. You just set the ISO (100-1600) and focusing distance (0.6m, 1m, 2.5m, infinity) and the camera will tell you if there's enough light for a good shot with its basic in-built light meter. For those wishing to pursue a more considered, less carefree approach to photography, the camera can oblige with a tripod mount, cable release socket and flash hotshoe.

LIKES

- ▶ Compact medium format camera
- ▶ Wideangle glass lens
- ▶ Simple to use

DISLIKES

- ▶ Limited manual controls
- ▶ Tricky to load film
- ▶ Expensive



'The lens captures images that are pretty sharp (by Lomo standards) especially towards the centre, along with the strong vignetting many toy camera fans crave.'

TECH SPECS

- ▶ Film 120
- ▶ Focusing distance 0.6m-infinity
- ▶ Flash Hotshoe
- ▶ Viewfinder Optical
- ▶ Tripod mount Yes
- ▶ Battery 3 x LR44
- ▶ RRP £339
- ▶ Contact microsites.lomography.com/lca-120

OKTOMAT

EIGHT SHOTS IN ONE



The Oktomat is perhaps the essence of a toy camera in that it's small, cheap and fun to use, while giving the most unexpected results. The flip side to this is that it's built like a throwaway camera, offers next to no control over the exposure and, more often than not, produces disappointing pictures. Still, the idea of the Oktomat is intriguing, in that it uses eight lenses to capture a series of shots over 2.5 seconds on a single frame of 35mm film

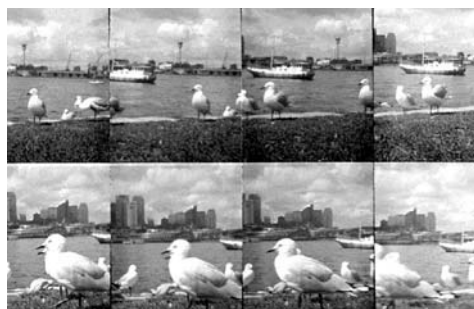
– creating a sequence of images in one photograph. With its fixed focusing, a fixed f/8 aperture and fixed 1/100sec shutter speed all you have to do is point and shoot – except of course, the photos are often more interesting when you move the camera during the shot. There is a lift-up viewfinder but it doesn't help much. The Oktomat takes any kind of 35mm film but benefits from a fast film used in bright light. Images are of low quality, but the light leaks and inconsistent colour capture add to the charm.

LIKES

- ▶ Captures an eight-shot sequence on one photo
- ▶ Simple point and shoot camera
- ▶ No batteries required

DISLIKES

- ▶ Fixed focus, aperture and shutter speed
- ▶ Requires bright light to work well
- ▶ Lift-up viewfinder



A sequence of eight shots fit onto a single 35mm frame with the Oktomat

TECH SPECS

- ▶ Film 35mm
- ▶ Focusing distance None
- ▶ Flash None
- ▶ Viewfinder Lift-up frame
- ▶ Tripod mount No
- ▶ Battery None
- ▶ RRP £39
- ▶ Contact microsites.lomography.com/oktomat

FUJI INSTAX WIDE 300

LARGE INSTANT PHOTOS

The Fuji Instax Wide 300 is a big and chunky instant camera that uses Fujifilm Instax Wide film. On paper, this film occupies the perfect niche, being considerably larger than Instax Mini film and much less expensive than Impossible Project Polaroid film. That said, it's still at least 75p a shot, which could be pricey for high volume users, and there is no black & white option available. The photograph measures 86x108mm, with an image size of 62x99mm. Pictures have that classic instant film look, slightly

washed out and with little detail. It's also very consistent and tends not to display any of the wild developing accidents you might find with vintage instant film. The camera sports a retractable 95mm f/14 prime lens, which when twisted shifts from a 0.9m-3m focus distance to 3m-infinity. The lens will also take a close-up attachment, which allows you to get as close as 40cm to a subject. The flash fires automatically in dim conditions and the only manual control is exposure compensation to lighten or darken the image.

LIKES

- ▶ Produces reasonably large instant pictures
- ▶ Includes close-up attachment
- ▶ Built-in flash

DISLIKES

- ▶ No black & white film available
- ▶ Flash always fires in dim light
- ▶ Little exposure control



'On paper, this film occupies the perfect niche, being considerably larger than Instax Mini film and much less expensive than Impossible Project Polaroid film.'

TECH SPECS

- ▶ Film Fujifilm Instax Wide
- ▶ Focusing distance 0.9m-infinity
- ▶ Flash Built-in
- ▶ Viewfinder Optical
- ▶ Tripod mount Yes
- ▶ Battery 4 x AAA
- ▶ RRP £129
- ▶ Contact shop.lomography.com/gb/cameras/instant-cameras/fuji-instax-wide-300



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Toby Herlinger
Sales Director at Fotospeed

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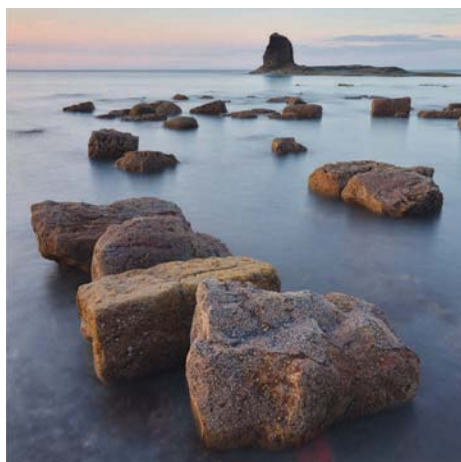
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Joe Cornish – Smooth Cotton 300

I aim to crystallise the endlessly varied light, colours and texture of nature in my landscape photographs. At the end of a chain of photographic processes, the print is the culmination and fulfilment of that effort, and the paper is critical to the success of the print. Fotospeed's Smooth Cotton 300 is my paper of choice.



Trevor & Faye Yerbury – Natural Soft Textured Bright White 315

As traditional darkroom printers it has taken us many years to discover the right paper for our digital images that will capture and hold all of the shadow and highlight detail we demand. Natural Soft Textured Bright White is our preferred paper.



John Swannell – Platinum Baryta 300

As a photographer I aim to capture the spirit of my subject. While technology has changed over the years the one thing I feel remains the same is the importance of the printed image. Fotospeed's Platinum Baryta bridges the gap between the traditional darkroom papers and today's digital media. I find that whilst it is known for reproducing superb B&W images it should never be underestimated as a paper for colour work.



Charlie Waite – Platinum Etching 285

Landscape photography is much about discovery and photographers can only fully relish the rewards of their efforts when seen in the form of a print. The paper used for that print has to be as carefully considered as the image made. Discovering Fotospeed's Platinum Etching 285 has been a revelation to me and has proved a vital tool in my ongoing quest to match pre-visualisation with end result.

A FORTNIGHT AT F/8

There's nothing like a list to catch your attention, and the internet is full of them – but are they worth the time it takes to read them? Far better, says **Tim Clinch**, to get out there and take pictures.



ists. They're everywhere. The internet is full of them, especially, it seems to me, photography related ones. So I've decided to jump on the bandwagon and publish three of my own. Here goes.

Five things that have made photography better than before:

1 Democracy

Yes my friends, anyone can now call themselves a photographer. That doesn't mean that they are, but the digital revolution (or whatever it is) means that nowadays anyone can have a go.

This is a good thing. Cream rises to the top.

2 Mobile phones

There is no excuse for anyone not to have a camera on them at all times. Once again, this can only be a good thing.

3 Technology that works

Split second autofocus, TTL metering that is 100% accurate – I love it all. And, most importantly, it frees me up to concentrate on the important stuff: composition, lighting and subject matter.

4 Lightroom

My favourite post-production software. I'm in control of all my pictures, all the time.

5 Cheap airline tickets

Best way to improve your portfolio/website/photographic self-esteem? Pack your camera bag. Hop on a plane and go take pictures!

Five things that have made photography worse than before:

1 Endless pigeonholing

'I'm a street/pinhole/film/macro/mobile/Canon/Nikon photographer'. No you're not. If you're any good at all, you're just a photographer.

2 Camera manufacturers

The ones who have stopped making actual cameras and are now suppliers of up-market, male jewellery.

3 The long live film movement

Film will never die. Now let's move on and take pictures.

4 Hypocrisy

People who take faux vintage wet plate collodion pictures with their expensive large

format cameras complaining about people who take faux vintage pictures with their new iPhones (and vice-versa).

5 Photography snobs

My goodness...don't we all know some! Listen geek-boy, just because someone does something differently to you doesn't mean they're wrong.

Five really annoying questions I get asked all the time:

1 Q What camera should I buy?

A I don't know, I'm not you. Think about the type of photography you like and do some research.

2 Q I'd like to use your pictures but don't have a

WHAT TIM DID THIS MONTH



budget for photography. Can I use them if I give you a credit?

A (polite version) No. **A** (grumpy version) I have been making my living as a professional photographer for 40 years. The words Photography by Tim Clinch, while being nice, do not pay the bills. Would you walk into a restaurant and ask the chef if you could have a free meal if you tell your friends how nice it was afterwards? No. Exactly...

3 Q Can you fix this in Photoshop?

A Yes, it can probably be fixed in Photoshop. Most things can. Will I fix it in Photoshop for you? No. You have not agreed a budget for retouching and I am not a retoucher. If you really want that blue sofa to be red you should either have thought about it in the first place or you will have to pay for a clever Photoshop person to do it for you.

4 Q How many megapixels does your camera have?

A Oh good grief. Are you serious? How many cells does your brain have?

5 Q I really love your work. What kind of camera do you use?

A It really doesn't matter. I have pictures on my website shot on all sorts of cameras from high-end DSLRs to large format film cameras to iPhone. I never put technical details on my pictures because it affects the way you look at and perceive them and, quite frankly, I don't want to give you ammunition.

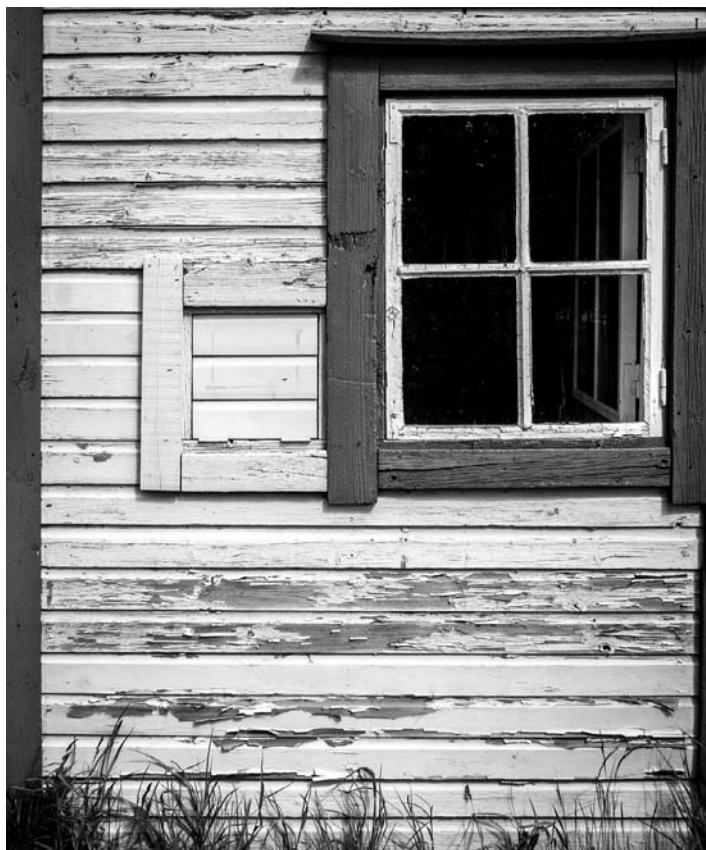
So, wonderful and useful as it obviously is, don't spend too much time on the internet. You'll end up chasing your tail. And don't spend any more time reading lists. As I've proved above, they're all froth and nonsense. Get out there and DO! Go somewhere, do something, take pictures. Concentrate on your eye and on your vision. Spend more time looking and less time snapping. The important bit must be what is on the other end of your lens. What's in front of you and your camera. Not what type/focal length/make of equipment it is.

Remember: a good photographer with a bad camera will always take better pictures than a bad photographer with a good camera.

▣ Been to Finland for the first time. And it was lovely! I was there doing a workshop with my new chum, Mari Moilanen, a talented Finnish food photographer (jotainmaukasta.fi), and we had a blast! So much so that we're planning three more next year. Helsinki is a delightful city. It's small, compact and beautiful and has three things that, to my mind, make any city great: bicycles, trams and ferries. It's also full of fabulous photo-opportunities and I can heartily recommend a visit. Annoying things? The language is impossibly difficult (but everyone speaks English), it's quite expensive (but do what I did and use the wonderful Airbnb) and the people are all really good looking and fit (which made me feel old).

▣ The pictures this month are all taken on the tiny island of Suomenlinnan, a 15-minute ferry ride from the centre of Helsinki where Mari and I had a memorable lunch in the island's brewery. Afterwards we wandered around and I came over all Paul Strand, photographing the peeling paintwork and doors of the cute little yellow and red huts the island is full of (featured here), which brings me on to...

▣ This month's photographer to look at is Paul Strand. He was an American photographer and filmmaker who, along with fellow photographers like Alfred Stieglitz and Edward Weston, helped establish photography as an art form in the 20th century. He worked over six decades and the vast scope of his work is amazing and well worth some of your time. And if you can get to see his remarkable 1921 film *Manhatta*, you will be in for a treat. It's only 10 minutes long and exquisite.



All images © Ajit Menon

With a background in visual effects, **Ajit Menon** discovered a love of landscape photography through watching *The Lord of the Rings*. Since then he has been creating images of beaches and mountains, architecture and animals. Edited by Tracy Hallett.

I took up photography because...

I became fascinated by the natural world and wanted a way to express my personal visions of it.

Tell us about your favourite themes and genres.

*Landscape photography is my first love, but I shoot architecture too. My passion for the outdoors was triggered by *The Lord of the Rings* film trilogy. The real scenery and the digitally created composites simply blew me away. Since then I have travelled and hiked in some amazing locations.*

Name one item that every photographer should own.

Natural instinct for a good picture. Being able to recognise the photographic potential of a scene, and act on it appropriately, is essential.

What's the biggest risk you have taken as a photographer?

I have had a few 'interesting' moments out in the field, but my biggest gamble came early on when I damaged my Nikon D700 in a kayaking incident – it was less than a month old. Buying a Nikon D800 to replace it was a big financial risk, but the trauma of the loss made me much more focused, and helped me to become the photographer I am today.

Which photographic habit do you wish you could shake?

GAS (Gear Addiction Syndrome). I have a tendency to lust after new lenses, but in reality I know that a successful photograph can be made with the simplest of equipment if the vision behind it is good enough.

Who has been the greatest influence on your photography?

I am greatly inspired by Joe Cornish and David Ward. I love the romanticism of Joe's rugged highland landscapes and rocky Scottish beaches. His images are



Bamburgh Beach, Northumberland.



The Standard Hotel, Manhattan.

'Natural instinct for a good picture. Being able to recognise the photographic potential of a scene, and act on it appropriately, is essential.'

so precise: the light is perfect, and he has a natural ability to catch a scene at its most beautiful, with great calmness. His layering of foreground, mid-ground and background is quite exemplary. In many ways, David is the exact opposite of Joe: he tends to ignore the wider vista in favour of more intimate abstracts. Although I haven't photographed much in this style, I find David's precision and attention to detail extraordinary.

Tell us about a photographic opportunity you have missed.
If I missed it, then it probably didn't happen :).

What has been your most embarrassing moment as a photographer?

During a shoot in Iceland I decided to attach my 70-200mm lens to the camera. Try as I might I just couldn't unscrew the lens cap. I asked some nearby strangers (who were also photographers) but they couldn't get it to move either. It may have been jammed because of the mix of cold and humid conditions, or it could have been because I was turning it in the wrong direction for quite a long time!

Tell us your favourite photographic quote.

'Success is not found in what you have achieved, but rather in who you have become'
– Larry Bertlemann.

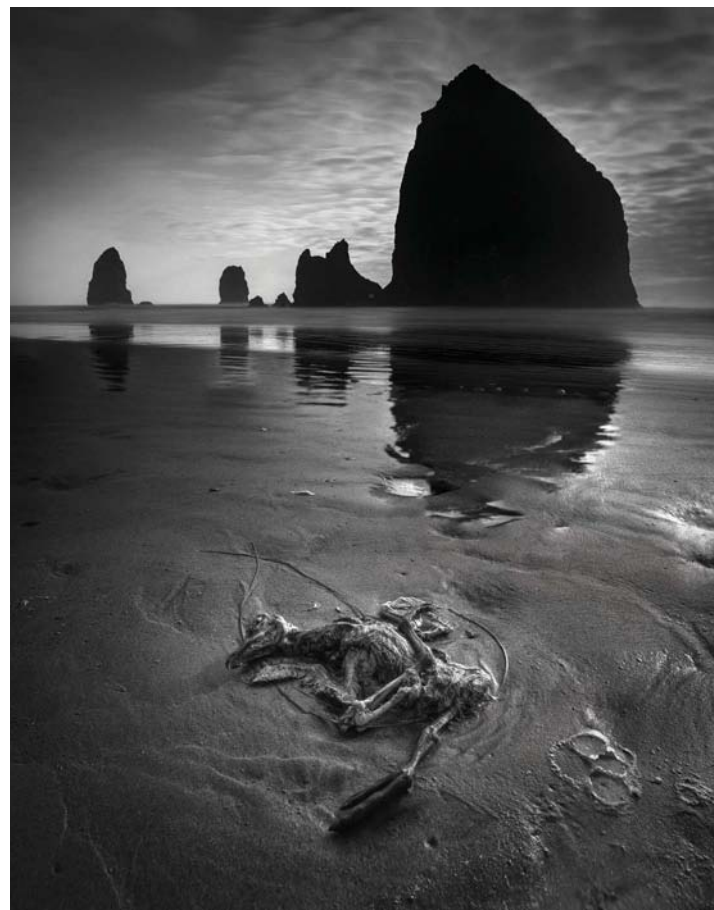
What, in your opinion, is the greatest photographic invention of all time?

Photographic film. I find it fascinating that a sheet of chemically created material

can catch a likeness of the outside world and be exposed



Fog, Brooklyn Bridge, New York.



A Death on Cannon Beach, Oregon.

to chemicals that develop that likeness to create a tangible copy we can keep (almost) forever.

I only shoot film occasionally, but when I do I am often struck by the 'life' it has compared to the same picture recorded digitally.

What would you say to your younger self?

Don't be in a rush to take a picture – spend some time taking in the surroundings and you will gain a better understanding of the world around you.

Which characteristics do you need to become a photographer?

For landscape photographers, a love of the outdoors and the patience to wait for good light is essential, but it's equally important to develop your own style and follow your heart.

Tell us one thing that most people don't know about you.

I can listen to heavy metal music one minute and switch to classical music the next – and enjoy them both equally.

What is your dream project?

I would love to photograph

winter in the arctic regions of the world, and shoot the northern lights again.

What single thing would improve your photography?

Spending more time checking out an area and taking in the surroundings before releasing the shutter.

If you hadn't become a photographer, what would you be doing right now?

Photography is a hobby for me, albeit a serious one. I am a visual effects artist by trade.

PROFILE

Ajit Menon took up photography to further his understanding of lighting concepts for his job as a visual effects artist. Since then he has visited Scotland, Norway, Iceland and Turkey, creating powerful images that convey his love for the great outdoors. When he's not globetrotting, Ajit lives in New York.

▶ To see more of Ajit's work visit ajitmenon.com

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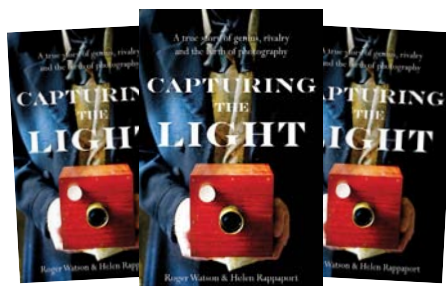
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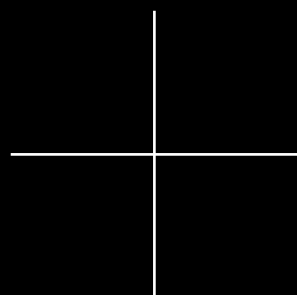
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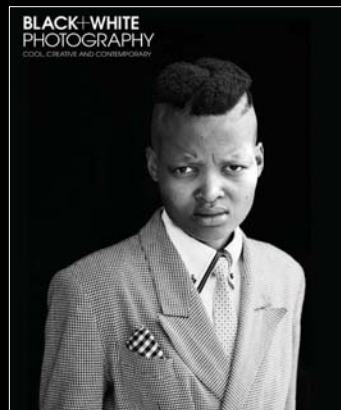
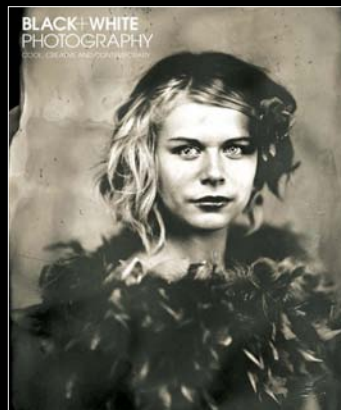
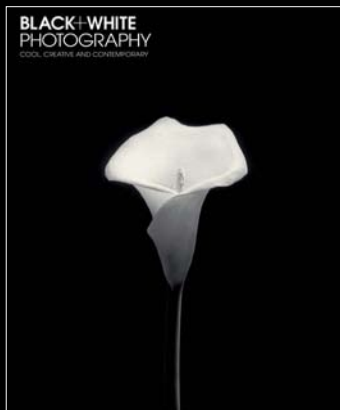
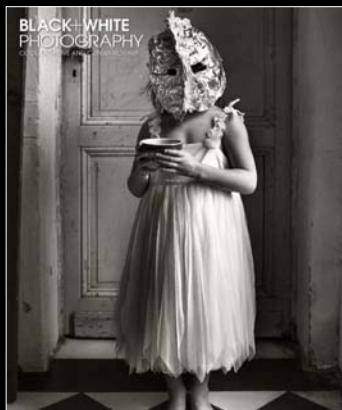
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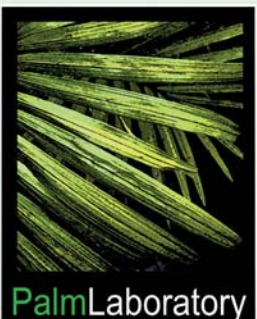
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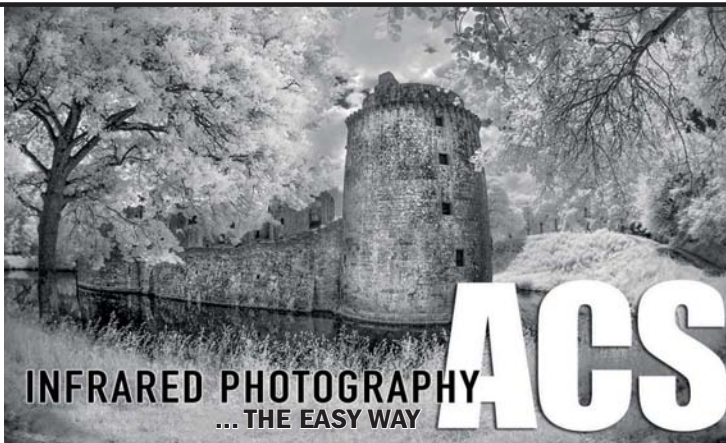
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All prints on genuine paper Ilford/Fuji
colour/digital printing + £2.00 p&p

Send to: K. Howard, 16 Chalfont Close, Hemel Hempstead, Herts HP2 7JR

01442 231993 / 07935 369299

PHOTO CREDIT: CLIVER R. HAYNES FRPS WWW.CRHOTO.CO.UK
CAMERA MODEL: ACS CONVERTED NIKON D700R 720NM



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Advanced Camera Services (ACS) offer a huge
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Advanced Camera Services Ltd

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Leica Motor M	Exc+++	£170
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Voigtlander 50mm f1.5 Nokton ASPH VM Silver	Mint-	£590
Voigtlander VC Meter II Silver	Mint-	£140

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Fujica 65mm f8 Fujinon-SW + Viewfinder	Exc	£590
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Contax Auto Extension Tube 52	As New	£150
Mamiya 150mm f4.5G + hood for Mamiya 6	Exc++	£250
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Mamiya 43mm f4.5L + hood & Vfinder	Mint-	£750
Mamiya 50mm f4.5L + hood + Vfinder	Mint	£750
Mamiya 65mm f4L + hood	Mint	£550
Mamiya 150mm f4.5L + hood (boxed)	Mint	£370
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Noblex 135 N (boxed)	Mint-	£450
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Schneider 58mm f5.6 Super-Angulon XL (Copal 0) on Wista board	Mint	£590
Schneider 75mm f8 Super-Angulon (Synchro-Compur) on Linhof board	Mint-	£370
Schneider 90mm f6.8 Super-Angulon (Copal 0) on Linhof sized board	Mint-	£430
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Schneider 180mm f5.6 Symmar-S (Copal 1) on Toyo Board	Mint-	£270
Nikon 180mm f5.6 Nikkor-W (Sinar DB Mount)	Mint-	£270
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We offer an on-site processing and printing service at Aperture Rathbone Place. Our C41 colour film processing service for 135 and 120 film with 24 hour turnaround. We also process black and white film, please refer to our website for prices.

We also accept mail order at the following address, and will return your photographs within 4-5 working days. Send your film(s) packed securely to the P.O Box below and make sure to include your name; address and contact details for return postage.

An order form is available to download from our website on the Film Developing Page.

Please send your order to:
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PO Box 7045
London
W1A 1PB

Postage for Process and Print	
1 - 2 rolls.....	£3
3 - 5 rolls.....	£6
6 - 10 rolls.....	£9
11 rolls or more.....	Free
Process only	
1 - 10 rolls.....	£3
10 - 30 rolls.....	£5
21rolls or more.....	Free

We accept payment by postal order or credit & Debit cards (Except American Express/Diners Club) Please send us your order with your payment details or phone us for further details.

Processing Prices (C41 Only) 24~48 hours

35mm develop only	£5.00
35mm develop + print	£10.00
35mm develop + print + CD	£12.00
35mm develop + CD	£8.00
Extra set of prints (order within 7 days)	£4.00
Film scan to CD or digital media	£7.00
120 develop only	£6.00
120 develop + print	£12.00
120 develop + print + CD	£15.00
120 develop + CD	£9.00
Extra set of prints (order within 7 days)	£4.00
Film scan to CD or digital media	£7.00

We also process Black and White Film! Please check our website or phone us for prices and turn around time



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Leica 50mm f1.4 Summilux-M ASPH - Leica 50mm f1 Noctilux-M - Leica 50mm f0.95 Noctilux-M ASPH



Leica 135mm f3.4 Apo-Telyt-M ASPH #3956xxx, Mint, £1690



Canon TS-E24mm f3.5L II + hood (boxed), As New, £1150



Fotoman 617 with Rodenstock 90mm f6.8 and shift adapter, Mint, £1750

Aperture is keen to acquire your quality Leica equipment. We are always looking for sought after cameras and lenses such as black paint M2, M3 and MP, 50mm f1 and f1.2 Noctilux, 35mm f1.4 Summilux, etc...! Selling your Leica equipment cannot be any easier at Aperture. We can give a very close estimate over the phone or an immediate fair offer on the spot. Payment is by BACS Transfer directly into your bank account (ID Required). We can also offer a commission sales service for higher value items of £1000 and above, for which the commission rate is 20%. For items of £2000 or higher, the rate is 17%. We constantly have customers waiting for top quality Leica cameras and lenses; you'll be amazed how quickly we can turn your equipment into cash!!

Please contact us on 020 7436 1015 if you require any assistance or further information

Aperture Camera Repairs

Aperture offers an in-house repair service for film cameras and lenses. We specialise in repairs to classic marques, such as Leica, Hasselblad, Rolleiflex and Nikon. We aim to provide a service with a rapid turnaround, usually within a week.

All repair work carries a guarantee of six months.

Please contact us on 0207 436 1015 or 27@apertureuk.com



27 Rathbone Place London W1T 1JE
Tel: 020 7436 1015

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Aperture Camera Repairs

We offer our in-house repair service for film cameras and lenses at our Rathbone Place store, specialising in repairs to all mechanical cameras, in particular the classic marques that we carry, Leica, Hasselblad, Rollei and Nikon. We can also repair faults with modern camera systems, auto focus lenses and also compact cameras depending on availability of parts.

Our aim is to provide excellent service with a rapid turnaround, usually within a week. All of our repair work carries a guarantee of six months.

A basic estimate of the repair cost can be given over the phone but for a more comprehensive quote please bring in your equipment for examination at our store on Rathbone Place.



Have you ever wished your favourite lens would fit your Leica M mount camera?



We have the expertise and tools to create what you have always dreamed of!



Leica IIIIf shutter curtain replacement



Shutter repair to Hasselblad SWC



The MAN

Below are typical prices for a few of the services provided by Aperture:

Full service of Leica rangefinder camera: from £120 + VAT

Servicing involves the adjusting of shutter speeds and rangefinder alignment to factory standards and also the lubrication of all the essential moving parts. All aspects of the camera will be inspected during this service.

New shutter curtain replacement on Leica Screw Mount bodys: £200+ VAT

Supply and fitting of factory standard replacement shutter curtains, a shutter speed check will also be carried out during this service.

Lens optics cleaning: from £60 + VAT

Our optics cleaning service include full disassembly and reassembly of the lens as well as cleaning the lens elements of dust or fungus.

Full service of Hasselblad & Rollei flex from £120 + VAT

Servicing of most Hasselblad & Rollei flex mechanical cameras includes renewal of all moving parts to the best possible working order.

Hasselblad film back light seal replacement: £60 + VAT

Replace light seals on Hasselblad film back to stop light leaks.



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Estd. 1992

E6 SERVICES

E6 FILM	36exp	120	220	5x4	5x7	8x10
Mounted	£8.00	-	-	-	-	-
Sleeved	£6.00	£5.10	£10.20	£3.25	£5.40	£7.65

Process adjustments FREE. Mounts are 1.7mm with no logo or numbering.

10% discount for 10 or more films in an order

E6 SCANNING & PRINTING SERVICES

Charged in addition to E6 Film process

Scan to CD	4.5Mb	18Mb	48Mb	Approx file size when open
	£5.00	£12.50	£25.00	

Print Set	4 x 6	5 x 7 1/2	6 x 9	8 x 12
35mm Xpan*	4 x 12	5 x 14	-	-
35mm	£11.95	£16.50	£19.75	£30.50

Prints gloss or matt, borders optional

Extra set of prints -50%

Available to Postal customers only, not callers Price inc VAT

ROYAL MAIL CHARGES: ADD £3.50 per ORDER

NEGATIVE SERVICES

Black & White and Colour Negative

35mm	4 x 6	5 x 7 1/2	6 x 9	8 x 12
35mm Xpan*	4 x 12	5 x 14	-	-
36exp	£11.95	£16.50	£19.75	£30.50
120	4x5	5x7	6x8	8x10
15exp	£11.75	£16.75	£18.75	£28.00
10exp	£10.75	£14.75	£17.75	£23.00

120	5x5	6x6	8x8
12exp	£11.75	£16.75	£19.95

Prints gloss or matt, borders optional

Extra set of prints -50%

PROCESS ONLY

Any Neg Roll Film (120,35mm) £5.00 4x5 (BW only) £3.25

SCAN TO CD

Charged in addition to film process and print

Scan to CD	4.5Mb	18Mb	48Mb	Approx file size when open
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Available to Postal customers only, not callers Price in VAT

ROYAL MAIL CHARGES: ADD £3.50 per ORDER

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up to: inches	Harman CrystalJet	Permajet Cotton Rag	Harman Baryta	Canvas Wrap
10x12	£19.25	£25.75	£29.75	£62.45
12x16	£22.45	£30.25	£35.00	£72.45
16x20	£25.75	£37.75	£43.25	£81.75
20x24	£30.00	£45.25	£53.25	£97.25
20x30	£36.50	£55.00	£65.00	£118.45
24x36	£46.75	£78.25	£95.50	£155.25
30x40	£62.00	£94.75	-	£204.25

Prices include VAT

Harman CrystalJet is either Gloss or Smooth Pearl

Permajet acid free art paper: 310gsm Portrait or Museum textured

Harman Baryta is a soft gloss (like FB Gloss): 300gsm - great for B/Ws

Quality Canvas on 36mm quality stretcher frame to fixed sizes but lengths can

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Canvas prints



FREEPOST, The Darkroom UK Ltd, 15 Berkeley Mews, High Street, Cheltenham GL50 1DY Tel. 01242 239031

www.the-darkroom.co.uk

Prices shown are postal only and include Vat at 20%. Payment by cheque with order or online.

* Xpan prices for consistent format films only, not mixed.

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Star buys.....

Universal 35mm/120 Enlarger

£183.48

AP 2 Reel 35.120 Dev Tank

£17.99

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£19.98

35mm dev tank & reel

£24.82

35/120 dev tank & 2 reels

£26.60

3 reel dev tank (no reels)

£26.90

5 reel dev tank (no reels)

£32.89

8 reel dev tank (no reels)

£43.90

Set of 3 8x10" dev trays

£15.98

Set of 3 10x12" dev trays

£19.98

Set of 3 12x16" dev trays

£31.49

Set of 3 16x20" dev trays

£39.82

Set of 3 20x24" dev trays

£74.96

Trays also available as singles

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£12.49

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£13.70

Film Squeegee

£13.78

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£29.95

Print Drying Rack

£35.52

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£149.00

RC Print washer 8x10"

£33.90

RC Print washer 12x16"

£56.90

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£20.45

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T-Max 100 35mm 36 10 Pack

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T-Max 100 120 5 Pack

£21.49

T-Max 100 4x5 50

£89.90

T-Max 400 35mm 36

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T-Max 400 35mm 36 10 Pack

£42.50

T-Max 400 120 5 Pack

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T-Max 400 4x5 50

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For best skin tones, forget any other film or digital! New 400 ultimate colour negative ever.

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Photographic

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RC paper, alternative to Ilford MGIVRC

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5x7" 100 sheets

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8x10" 100 sheets

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9.5x12" 50 sheets

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£16.38

12x16" 50 sheets

£49.30

16x20" 10 sheets

£27.70

16x20" 50 sheets

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£7.97

Kodak Dektol 3.8L powder

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Another Ansel Adams favourite

Kodak HC110 1L

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Another Ansel Adams favourite!

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Ilford Ilfosol 3 500ml

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Ilford Perceptol 1L

£5.23

Ilford Microphen 1L

£5.23

Ilford Multigrade Dev. 5L

£20.98

Ilford Multigrade Dev. 1L

£9.95

Ilford PQ Universal 5L

£20.39

Ilford PQ Universal 1L

£9.41

Ilford PQ Universal 500ml

£6.98

Ilford Warmtone Dev 1L

£9.63

Ilford Rapid Fixer 500ml

£7.86

Ilford Rapid Fixer 1L

£10.44

Ilford Rapid Fixer 5L

£27.93

Ilford Hypam Fix 5L

£29.00

Ilford Ilfostop 500ml

£5.23

Tetenal Superfix 1L

£9.17

Tetenal Superfix 5L

£23.49

Tetenal Neofin Blue

£8.98

Tetenal Ultrafin Plus 1L

£17.98

Tetenal Ultrafin 1L

£9.93

Tetenal Eukobrom 1L

£10.20

Tetenal Variospeed W 1L

£9.97

Tetenal Gold Toner 1L

£65.23

Tetenal Mirasol

£4.35

ADOX Adonal 500ml

£12.95

ADOX APH-09 500ml

£8.98

ADOX Adotol WA 1.25L

£13.95

Fotospeed FD10 250ml

£4.97

Fotospeed FD10 1L

£8.98

Fotospeed FD10 5L

£27.98

Fotospeed WT-10

£9.49

Fotospeed Farmers Reducer

£5.63

Fotospeed FX20 fix 1L

£8.98

Fotospeed FX20 fix 5L

£25.60

Fotospeed FX30 fix 1L

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Fotospeed FX30 fix 5L

£25.60

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£9.95

12 on 120 Dev. & Print 5x5"

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35mm 36 Dev & Print 7.5x5"

£12.95

Digital Contact Sheet

£4.00

Traditional Hand Contact Sheet

£6.00

Film Scan medium 18mb/frame

£5.00 per film

Film Scan large ~60-90mb/frame

£10.00 per film

FREEPOST films to us!!

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£3.99

35mm 36 Dev. & Print 6x4"

£9.95

12 on 120 Dev. & Print 5x5"

£8.97

35mm 36 Dev & Print 7.5x5"

£12.95

Digital Contact Sheet

£4.00

Traditional Hand Contact Sheet

£6.00

Film Scan medium 18mb/frame

£5.00 per film

Film Scan large ~60-90mb/frame

£10.00 per film

Digital Black & White

- Genuine wet prints from Digital files

- Fuji Type DPIX constantly monitored and balanced for B&W

- Or, fine art Giclee Prints to 100% cotton or Baryta

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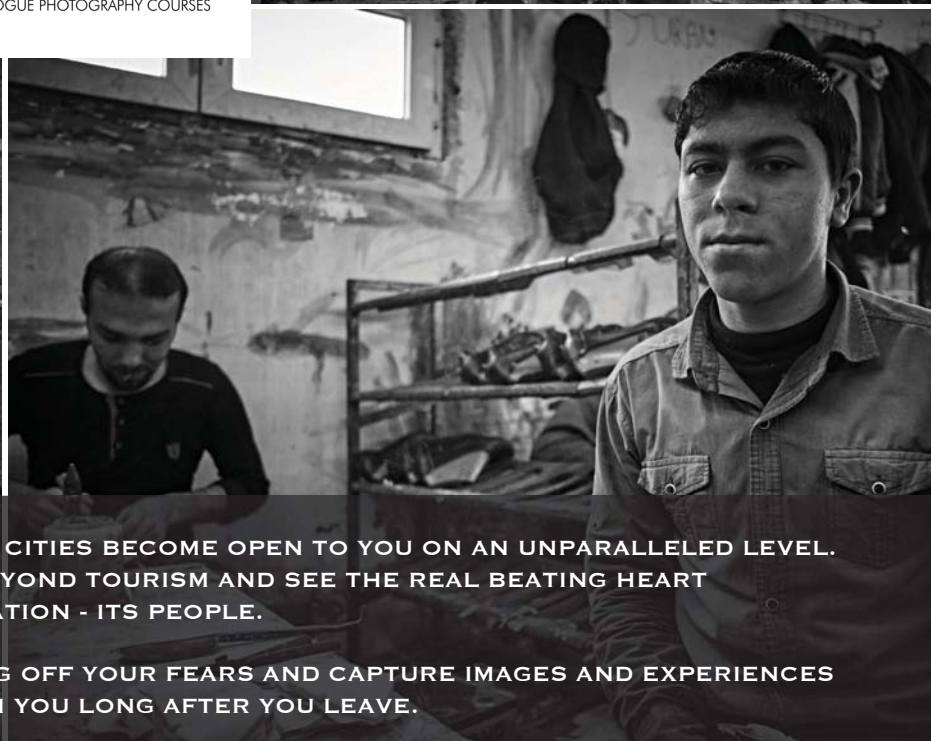
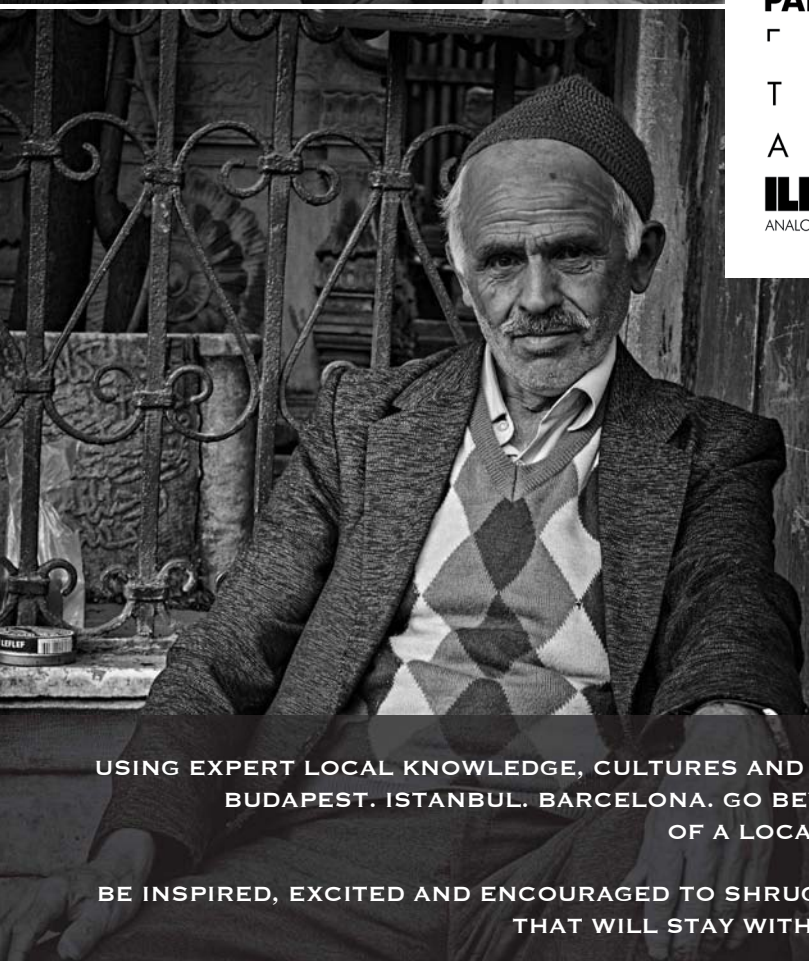
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96
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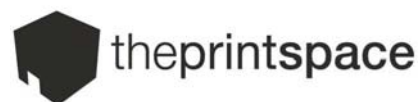
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